

MARCH 7, 1953

MOTION PICTURE HERALD

***"Full Potentialities of This
Business Yet to be Realized"***

—S. H. Fabian, president of new
Stanley-Warner Theatre Co.

HOLLYWOOD ON THE MARCH

—by Martin Quigley

REVIEWS (In Product Digest): CALL ME MADAM, THE STORY OF THREE LOVES, MA & PA KETTLE ON VACATION, PONY EXPRESS, THE PRESIDENT'S LADY, THE GIRL WHO HAS EVERYTHING, THE GLASS W. .L., SAN ANTONIO, ONE GIRL'S CONFESSION, WHITE LIGHTNING, LUXURY GIRLS, SEXTETTE

Better Theatres

for MARCH

**3-D Projection Requirements
Drive-In Staff Organization
Management for Beginners**

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In Two Sections, Section One

M-G-M's "THE NAKED SPUR" BREAKS DENVER AND SATURATION ROCKY MOUNTAIN BIG TECHNICOLOR ADVENTURE PICTURE

THE EXHIBITOR SPEAKS!

(This telegram is typical of Colorado, Wyoming,
New Mexico, Nebraska, Texas whirlwind.)

"'NAKED SPUR' OPENED TO LARGEST
NUMBER OF ADMISSIONS IN THE
HISTORY OF ANY THEATRE OR ANY
ATTRACTION IN DENVER. CAMPAIGN
IS TALK OF THE TOWN. HOLDING
THEM OUT EVER SINCE OPENING.
THIS IS A TOP HIT!"

—Harris and John Wolfberg, Paramount Theatre, Denver



"SHOWS WHAT HAPPENS WHEN YOU'VE GOT

**S ALL RECORDS IN WORLD PREMIERE IN
Y MOUNTAIN TERRITORY BOOKING...
E THRILLS HAPPY AUDIENCES NATIONWIDE!**

**GET A LOAD OF M-G-M's
TECHNICOLOR DYNAMITE!**

"THE NAKED SPUR"

Just a few of the stunts that echoed through the nation: Colorado Legislature honors James Stewart and party with presentation of Gold Nugget Awards! Governor Dan Thornton proclaims "Hollywood in the Rockies Day"! Mayor Quigg Newton of Denver declares citywide "James Stewart Day"! Silver Dollar Award to James Stewart by Denver mayor! Girl Scout honor citations to M-G-M players! "Naked Spur" Mine presented to James Stewart! Denver's top civic, social event! Greatest news coverage ever given motion picture by Denver press! 27 radio and TV shows, parades, civic ceremonies greet "Naked Spur" stars!

M-G-M presents James Stewart, Janet Leigh, Robert Ryan, Ralph Meeker in "The Naked Spur" with Millard Mitchell; color by Technicolor; written by Sam Rolfe and Harold Jack Bloom; directed by Anthony Mann; produced by William H. Wright

A PICTURE AND GET BEHIND IT!"—Hollywood Reporter

They called her
The Blue Gardenia
...AND THERE WAS
NOTHING LILY-WHITE
ABOUT HER!



WARNER BROS. PRESENT

ANNE BAXTER · RICHARD CONTE

THE BLUE GARDENIA

WITH RAYMOND BURR · JEFF DONNELL · RICHARD ERDMAN · GEORGE REEVES and NAT 'KING' COLE introducing the new mood screen play by 'melody' BLUE GARDENIA CHARLES HOF

TRADE SHOWING MARCH 11

ALBANY

Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA

20th Century-Fox Screening Room
15 1/2 Walton St. N.W. • 2:00 P.M.

BOSTON

RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO

20th Century-Fox Screening Room
290 Franklin Street 8:00 P.M.

CHARLOTTE

20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO

Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI

RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND

Warner Screening Room
2300 Payne Ave. • 2:00 P.M.

DALLAS

20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER

Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES

Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT

Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS

20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE

Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY

20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES

Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS

20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE

Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS

Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

WASHINGTON Warner Theatre Building



THE ANN SOTHERN BLUE HEAVEN

PRODUCED BY EMAN ALEX GOTTLIEB DIRECTED BY FRITZ LANG DISTRIBUTED BY WARNER BROS.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.
NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.
NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.
13th & E. Sts. N.W. • 7:30 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.
OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.
PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.
PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.
SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.
SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.
ST. LOUIS
S'enco Screening Room
3143 Olive St. • 1:00 P.M.



**The story's a
sensation and
so's the campaign!**

*See the pressbook—it's ready
for you now at National
Screen exchanges!*



**SMASH
BUSINESS!**

Hippodrome, Cleveland!

**6th
SENSATIONAL
WEEK!**

Rivoli, New York!

**11th RECORD
WEEK!**

4-Star, Los Angeles!

* Nominated for Academy Award!



Bert E. Friedlob presents **BETTE DAVIS** in "**THE STAR**" co-starring **STERLING HAYDEN** with **Natalie Wood** • **Warner Anderson** • **Minor Watson** **June Travis** • Produced by **BERT E. FRIEDLOB** • Directed by **STUART HEISLER** • Original Story and Screenplay by **KATHERINE ALBERT** and **DALE EUNSON** • A **BERT E. FRIEDLOB** production • Released by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 10

March 7, 1953



ON THE MARCH!

By MARTIN QUIGLEY

HOLLYWOOD — The contemporary scene in the world's capital of motion picture production is vital and exciting. It is a far cry—and a notable betterment—from the preceding period. In morale it is essentially a switch from "Where are we drifting?" to "Let's Go!"

Rather surprisingly, it seems suddenly to have dawned on Production that merely to be intent upon improvement in quality and economical operation was not enough. With this realization it came to be recognized, at long last, that the medium itself, aside from subject matter and the ever-present problems of administration, was capable of essential technical improvement in its challenge to public attention.

Historically, it probably will be recorded that Cinérama and the first Natural Vision picture, together with the attendant public reaction, fulfilled their supreme function, not in what they demonstrated in technical or artistic development but rather in the fact that a consequence of their appearance was the sounding of an alarm that the industry had been dozing at the switch.

These innovations drove home the realization that there have been lying about, in some instances for many years, a number of technological betterments of the medium which could serve to give it greater stature, scope and power. Various of these have long been within easy reach but it seems to have been like a case of a person who, walking along with head bowed in concentration upon his immediate problems, had failed to look up and ahead where he could have seen the solution he was seeking.

As to what may be expected out of Hollywood in the months ahead this much is certain:

The motion picture theatre is going to become a place of greater challenge and interest to the amusement-loving public. Already there are clear indications of an awakened public interest in motion pictures. The industry is again appearing as an institution that is on the march. The down-beat attitude of the past several years has disappeared and in its place there is an attitude of anticipation, expectation and curiosity.

The motion picture in its essential technological character is going to be changed and improved—improved not in the fashion of the addition of some mere gimmick or novelty but improved in a manner that will give it greater stature, power and scope. Deficiencies and inadequacies which have long failed to be rightly appraised will be remedied. The result will be a medium that even in its first developmental days will have a new freshness and appeal and will admit of both spectacular effects and dramatic power never previously possible.

To attempt at this point to form an opinion as to

just what process, format or technical character upon which the re-vitalized Screen will be based would involve a departure from the function of comment and an intrusion into the area of prophecy. There are, however, good reasons for believing that eventually there will be developed a perfected combination of various of the schemes and techniques which are now under highly skilled study and experimentation.

But unfortunately for purposes of meeting the immediate necessities of both the theatre and the producer it is not going to be required that the business world of motion pictures sit back with folded hands awaiting some promised day when the scientists and technicians will come up with their finally perfected devices.

Happily, there is to be an interim period—or perhaps several of them—during which pictures with new elements of power and challenge will be ready for the theatres and for a public with a re-awakened interest in theatrical entertainment. Such pictures are not in any blueprint stage. There are now several of them in work and due for completion within the next several weeks.

These pictures will not be specimens of the full, new power and effectiveness toward which the motion picture is headed, but if portions of some of them which have lately been viewed here prove to be a fair indication of what the completed pictures will be there will be no need for apology or alibi. They are startling and impressive. They reveal the possibilities of dramatic realism and effectiveness never previously within the range of motion pictures in the conventional format which, incidentally has virtually remained unchanged, with the exception of sound and color, since its earliest days.

The introduction of depth and perspective in motion pictures is in no true sense merely the adding of a novelty gimmick. The true, realistic living picture is one with depth and perspective. The public came arbitrarily to assume depth and perspective on the screen. But any such arbitrary assumption falls far short of the real thing in its ultimate satisfactions. The new pictures will have the real thing. In the early future they will also communicate sound and the spoken word to the audience in a manner that will be true and real—a long step from the conventional method under which the patron's imagination must compensate for inadequacies in sound transmission.

And—very importantly—the screen image will break out of the confining strait-jacket in dimensions and proportions in which it has for so long been held.

It is a bright and inspiring horizon that faces the industry. It will not, of course, be conquered without compensatory headaches and heartaches. But the great good news is that the motion picture is again on the march, with the helping hand of technology coming to the aid of the entertainment prowess which it already possesses—bringing it to a still more commanding position in the preferences of the amusement-seeking public.

Letters to the Herald

Be Optimistic

TO THE EDITOR:

If theatre managers—in fact, all theatre personnel—would talk optimistically instead of pessimistically about the theatre business, there would be no obituary columns. If the public has an idea that a store is going broke or is on the rocks, that is a sure sign that it will close sooner than expected. However, if the public has the idea that business is very good—whether it is or not—then you usually find that business will increase and be healthy. I am just one of the many proud managers that runs theatres for Famous Players. I love my business and really enjoy getting tiups, not only on the sure hits. The harder a picture is to sell, that is the one I like to go after. Believe me, it's fun advertising.—F. TICKELL, City Manager, Famous Players Canadian Corp., Medicine Hat, Alberta.

Plea for Westerns

TO THE EDITOR:

A plea from a small town exhibitor!

This is a vital plea for small exhibitors for more of the old time Westerns with the old Western stars.

For years, Saturdays in small towns have been Western days, and I mean just that. A Western is a film with plenty of shooting and horses and riding in it, not the present day version of shoot-'em ups.

Leave the big name stars to make the love dramas and musicals, and give us the Tim Hoits, Charles Starretts and Smiley Burnettes to play our Westerns. No one cares about opera singing in a Western. Even Gene Autry and Roy Rogers have gotten in the modern class Westerns, and believe me, patrons do not like it and business is falling.

I was very lucky in having Smiley Burnette on my stage several weeks ago, and if



Smiley Burnette and friend

the producers could see what crowds came to see him they would see just why we need more old-time Westerns. [See cut].

I would like also to say that if we had more like Smiley Burnette to spread good will, it would help us all. He is one of the friendliest persons I have ever met and he took the liberty of standing in my lobby and talking and shaking hands with his fans when he could have been in hiding between shows as many do.

I am enclosing a picture I hope you will print. It is a picture of Smiley, shaking hands and talking with a girl who couldn't see his show as she is a victim of paralysis and unable to walk. He didn't do this for advertising purposes. I took the picture so the girl could have a snapshot. It made her very happy.

Give us more of this. Don't let the big stars take over the Western field. We do not like it, and our patrons surely do not.—HOWARD MCGILL, Manager, Elmore Theatre, Eclectic, Alabama.

In the 'Better Theatres' Section...

Exhibitors express themselves candidly on a variety of aspects of refreshment vending, from price policies to merchandising aids, service methods to profits, in responding to the fifth annual Theatre Sales Survey. This comment is reported in *Better Theatres* for March, with this issue of the *HERALD*. Their statistical replies, together with the "champion" brands named in the poll, will be reported in the 1953 Guide Edition of *Better Theatres* (to appear March 21st).

A series of articles for the younger managers and staff members aspiring to become managers, begins in *Better Theatres* for March. Entitled "Motion Picture Theatre Management," the series is by Curtis Mees, who himself started in the theatre field as an usher.

Anaglyph Details

TO THE EDITOR:

I think Mr. Leventhal must be your source for information on the details of the anaglyph stereoscopic motion pictures which he and my father, Frederick E. Ives, made in the early twenties, as I had no contact with the project.

I do not know whether this was the first time the anaglyph idea was used with motion pictures, or whether any very novel processes were used in their production. What I do remember was that my father stressed the fact that what made the thing practical was not a scientific advance but the development of a manufacturing process for the viewing spectacles which made them so cheaply that they could be thrown away after use. This makes any spectacle-using scheme feasible, and applies also to the polarization method.—HERBERT E. IVES, Upper Montclair, New Jersey.

[Editor's Note: The Ives-Leventhal 3-D films were described in the article, "The Story of 3-D from 1613 to 1953," on page 14 of the *Herald* of February 21. Dr. Herbert E. Ives is a distinguished physicist, who from 1919 to 1947 was associated with the Bell Telephone Laboratories where he did work in optics, pioneering in the development of means of transmitting pictures over telephone lines.]

Bit of History

TO THE EDITOR:

Referring to your interesting history of 3-D in the February issue of the *HERALD*, may I make one addition out of memory?

In the last column on page 16 you refer to Hammond's Televue in 1922. Now, I distinctly remember this or a similar system being both advertised and reported in the old *Moving Picture World* prior to 1919. It ran briefly in some New York City theatre about that time, possibly as early as 1916. If you have access to files of the *World* which have their advertising sections intact, I am sure you will find both the advertising and the articles I refer to, if you will carry your search from 1916 to 1920, inclusive.

Please do not construe this as being primarily critical of your efforts. Rather it is in appreciation of your efforts to preserve the fast fading early history of the art and the industry.—CHAUNCEY L. GREENE, Minneapolis, Minn.

[Editor's Note: Readers who recall the year of the first Hammond Televue demonstration are invited to write giving details.]

MOTION PICTURE HERALD

March 7, 1953

ON THE HORIZON

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Brownell's present inclination is to refuse to drop the case, and rather to take the industry's needs into consideration later, after the case is decided, in determining what relief should be sought.

► Allen B. DuMont Laboratories is trying to decide what action to take to get around the Federal Communications Commission's ruling that it is controlled by Paramount Pictures. One possibility is asking the federal courts to reverse the finding; another is to accept the finding, but redouble its efforts to get Paramount to sell out its stockholding.

► The salary of Pennsylvania State Board of Censors officials would be increased under a bill introduced last week in the state legislature. The chairman's salary would be increased from \$5,500 to \$7,500 annually and the vice-chairman and secretary's from \$4,500 to \$7,000.

► Eric Johnston, president of the MPAA, was to testify Friday before a Senate Foreign Relations subcommittee studying the Government's overseas information program—the Voice of America.

► Looks as if Republic is getting more and more international. It will have not only British pictures, but Italian and even German ones, maybe. President Herbert J. Yates, who left New York last week for six weeks in Europe, will talk in Rome about joint production with the Athena Company, and also is expected to go to Munich to study production there.



Report on Advertising

For the first time, the combined thinking of the industry on this important subject has been ascertained. All three of the Institute's Panels—thoroughly representative of Production, Distribution and Exhibition—have evidenced keen interest in their study of questions dealing with: more informative advertising copy; the need for creation of new advertising styles; misrepresentative appeals; expenditure allocations; comparative newspaper rates; pre-selling through national magazines; and trade advertising policy. The Institute's Report on the subject will be published in next week's *Herald*.

This week in pictures



THE FIRST CONVENTION for the Allied Theatre Owners of Oklahoma. The scenes at the left are of some of the principals at the meeting in the Biltmore Hotel, Oklahoma City. Left, above, seated: Volney Hamm, circuit owner; Claude Motley, Video Theatres vice-president; and Ray G. Colvin, Theatre Equipment Dealers Association executive director. Standing: Earl Snider, Tulsa, the unit's treasurer; Leon J. Bamberger, RKO Radio sales promotion director; Mrs. L. H. Goerke, Canton; and Eddie Jones, Tulsa, membership committee chairman.



AT LEFT, below: Vernon McGinnis, Tulsa, the unit's board chairman; Bernard J. McKenna, secretary, also of Tulsa; Harold Bowers, president, Tulsa; Wilbur Snaper, National Allied president; Abram Myers, general counsel; and Bill Jones, Skiatook.



by the Herald

SCREENING, of Columbia's "The Legion at Bat," in New York. Some of the principals above are Harry Foster, East Coast production executive; Solita Palmer, composer; Paul Lavalle, band leader; and Emerson Yorke, producer.



DELIVERY, from Manhattan, to Nashville, for the opening of Warners' "She's Back on Broadway" at the Tennessee Theatre. Stewardess Sunny Clapp gives the sign to Mayor Ben West and Crescent Amusement executive Kermit Stengel.



CECIL B. DeMILLE holds forth in New York, following a visit to the Paramount home office. Mr. DeMille, asked about the current big question—three-dimension pictures—opined he would be cautious on two counts: he doesn't want to plunge, but he doesn't want to be left behind. His next, in some dimension, will be "The Ten Commandments."



BOB HOPE, comedian and world traveler (to entertain at the fronts), met an outpouring of sentiment the evening of February 27, in New York. Above, at the Friars Club dinner: George Jessel, Bernard Baruch, Milton Berle, Mr. Hope, Alben W. Barkley. Guests, from Washington, Broadway, Hollywood, were reminded Mr. Hope's pictures have grossed more than \$162,000,000.

MIDWEST RALLY, right, at the Hotel Muehlbach, Kansas City. Around the table are Walter Branson, head of table, RKO Radio assistant general sales manager; William Brooker, publicity; James Lewis, branch manager; Giff Davison, Salt Lake City manager; Sidney Kramer, short subjects manager; Marvin Goldfarb, Denver; Al Kolitz, Rocky Mountain manager; Harry Gittleson, Mr. Branson's assistant; Max Rosenblatt, Omaha; Don Conley, Des Moines.



ON THE SET, of MGM's "Young Bess," the stars are Stewart Granger, Deborah Kerr, Charles Laughton, and Jean Simmons.

SOME OF THE FRIENDS whom Ethel Merman welcomed Monday evening to 20th-Fox's "Call Me Madam" screening. From left: Mrs. Spyros Skouras, Irving Berlin, Miss Merman and Mr. Skouras, company president.



J. M. SCHENCK LEAVES FOX

See Rise in Earnings of Loew's, Inc.

Says Resignation Due to Fact Other Interests Take All of His Time

HOLLYWOOD: Joseph M. Schenck, executive production head of 20th Century-Fox, has resigned his post, it was disclosed last Thursday.

In a letter submitted to Spyros P. Skouras, president, and Darryl F. Zanuck, production vice-president, Mr. Schenck said he was withdrawing because of his theatre and other interests apart from the company were commanding his entire attention. He is the major owner of the United Artists Theatre Circuit and has other financial interests which take up his time.

Voices Regret at Move

In leaving the company Mr. Schenck expressed great regret at severing an affiliation that began in 1932 when he and Mr. Zanuck formed 20th Century Pictures. After two years this company was taken into a merger with Fox Pictures Corp. to become 20th Century-Fox, with Mr. Schenck as chairman of the board and Mr. Zanuck as head of production. A few years later, following the death of Sidney Kent, Mr. Skouras became president of the company and the three executives remained at the helm ever since.

On receiving Mr. Schenck's letter of resignation Mr. Zanuck said:

"I know that Joseph Schenck's continuance with the company for several years now has entailed a sacrifice on his part of the time needed for his many other personal interests.

"Ours has been a long, harmonious and happy association and I don't think there has been a comparable one in the history of the motion picture industry. Like everyone who has known him, I have the highest affection and respect for him and I'm sorry he will not be in our official family."

Available for Counsel

"Everyone in the 20th Century-Fox organization will share my regret at his departure and will remember his services to the company with gratitude. We are all happy that he will always be available for the counsel that has been so valuable in helping to build our great organization."

Mr. Skouras also expressed deep regret in New York and said his resignation would leave a void in Hollywood production and executive ranks. Mr. Schenck has been in the industry since the earliest days of silent pictures. He began as producer of pictures starring Norma and Constance Talmadge and Buster Keaton and was both president and chairman of the board of United Artists, from which company he resigned to join



JOSEPH M. SCHENCK

with Mr. Zanuck in forming the 20th Century Pictures Co.

While he continues in theatre operations, his departure from 20th Century-Fox marks the first time in 40 years that his name will be absent from the production end of motion pictures.

Extend RKO Sale Dates For Cincinnati Houses

WASHINGTON: The Department of Justice has agreed to extend for 60 days the deadline for RKO Theatres to sell two first run houses in Cincinnati. The original disposal date was February 28, but since the company has not been able to sell the theatres, the date was moved to April 29.

Stereo-Cine Plans Film of Marciano-Walcott Bout

The Rocky Marciano-Joe Walcott heavyweight championship fight at the Chicago Stadium April 10 will be filmed as a three-dimension motion picture to which United Artists has acquired sole distribution rights, it was announced Wednesday by William J. Heineman, vice-president of UA in charge of distribution, and James D. Norris, president of the International Boxing Club. These will be the only films of the fight for theatrical exhibition. Filming will be handled by the Stereo-Cine Company in association with Sol Lesser, Raphael Wolff and Sherrill Corwin.

20th-Fox Votes Dividend

The board of directors of 20th Century-Fox have voted a quarterly dividend of 25 cents per share of common stock, payable March 28, 1953, to holders of record March 10.

Charles C. Moskowitz, Loew's, Inc., vice-president and treasurer, forecast a rise in earnings to 40 cents per share for the first 28 weeks of the current fiscal year, compared to six cents earned in the first 12 weeks, at the company's annual meeting of stockholders in New York last week.

The meeting was marked by charges leveled against management by individual stockholders. The charges brought out details on Loew's plans for 3-D and Cinemascope, economies and other matters. Also revealed was a loss of \$134,000 sustained in the sale of 11 theatres as required by the consent decree, the breakdown of theatre and production-distribution profits, the profits made on candy and other phases of Loew's operations.

Rename Management Slate

Despite the objections, over 4,000,000 proxy votes were garnered for the reelection of the 11-member management slate of directors. Immediately following the meeting, the board reelected the present officers, headed by Nicholas M. Schenck, president.

The estimated rise of net earnings to 40 cents per share was cited in answer to expressions voiced by stockholders over the drop in dividend payments and the market value of the stock.

In the light of the unsettled conditions brought on by 3-D, Loew's has reduced its production schedule, Mr. Moskowitz said.

Loew's current inventory of conventional films was put at \$80,000,000. However, Mr. Moskowitz told stockholders that 3-D "won't come overnight" and that it is still to be decided whether it's a novelty or here to stay.

Mr. Moskowitz, in response to a query, said that breaking down the over-all operations of Loew's in the fiscal year of 1952, which ended August 31, earnings were divided 43 per cent from theatre operations, compared to 46 per cent in the previous fiscal year. He said that 38 per cent of Loew's film income was derived from the foreign market. He also said that \$970,000 was earned during the last fiscal year from the sale of candy in Loew's theatres. On the over-all operations of the company he assured the stockholders that "considerable" further economies are planned.

Reelect Other Officers

Besides Mr. Schenck, the following officers were reelected: Mr. Moskowitz, vice-president and treasurer; J. Robert Rubin, William F. Rodgers, Dore Schary, Edgar J. Mannix, Howard Dietz, Joseph R. Vogel, Benjamin Thau, Marvin H. Schenck, J. J. Cohn, and Louis K. Sidney, all vice-presidents; Leopold Friedman, vice-president and secretary; Jesse T. Mills, controller and assistant treasurer.

FABIAN, TAKING WARNER CIRCUIT, VOICES FAITH

New Stanley Warner Has 300 Units; Head Sees Gross Over Last Year

Simon H. Fabian, president of Fabian Enterprises, reaffirmed his faith in the motion picture industry Monday by the not-so-simple gesture of taking control of the new Stanley Warner Corporation, nee Warner Theatres, comprising some 300 theatres in all parts of the country and representing physical theatre assets in the neighborhood of \$70,000,000.

At his first press conference in his new role as president of Stanley Warner, Mr. Fabian observed Tuesday that he had been in the theatre industry since 1914 and "in my opinion, the potentialities of the business in this country have yet to be fulfilled." Concerning the more immediate future, he predicted that gross theatre receipts this year would be well ahead of last. Mr. Fabian is in the business to stay.

The transfer of Stanley Warner stock to Fabian enterprises Monday followed the actual divorcement of Warner Brothers Pictures and Warner Theatres at a simple ceremony Saturday in Wilmington, Delaware. It was the result of the decision of the brothers Warner to keep their interest in the production company at the time of divorcement and dispose of their interests in exhibition. The Warner family's 24 per cent stock interest in the theatre company last December was estimated to have a market value of approximately \$7,625,000.

Following the stock transfer Monday, the meeting at which Mr. Fabian was elected president was held in the Warner Brothers New York office building, where headquarters of the new Stanley Warner Corporation will be maintained, at least for the next three years.

Other Officers of New Company Named

Other officers of the new company include Samuel Rosen, executive vice-president, a position he also holds with Fabian Enterprises; David Baird, chairman of the finance committee; Harry M. Kalmine, formerly president of Warner Brothers Circuit Management Corporation, vice-president and general manager; Nathaniel Lapkin, vice-president, and W. Stewart McDonald, vice-president and treasurer.

Also named were Frank Kiernan, controller; David Fogelson, secretary; Miles Alben, assistant secretary, and James M. Brennan, assistant treasurer. Directors of the new firm are Mr. Fabian, Mr. Rosen,



THEIR FIRST MEETING. Directors and the officers they elected, of the new Stanley Warner circuit, as they met Monday evening in New York headquarters and took over the large Warner circuit. Seated are Harry M. Kalmine, vice-president and general manager; David Baird, chairman of the finance committee; S. H. Fabian, president; Moe A. Silver, director, and Samuel Rosen, vice-president. Standing, W. Stewart McDonald, vice-president and treasurer; David Fogelson, secretary; Nathaniel Lapkin, vice-president, and Charles Schwartz, counsel. At the right, the scene Tuesday afternoon, as Mr. Fabian, Mr. Rosen and Mr. Kalmine met the press.

Mr. Baird, Mr. Kalmine and Moe A. Silver.

At the New York press conference Mr. Fabian explained that his two corporations would be run as entirely separate concerns, with all buying, booking, etc., being carried on as before. Also, he said, all personnel changes contemplated were made before actual control of the Stanley Warner corporation passed to the Fabian group. No more changes or reduction of personnel are anticipated, he said, adding that he plans to visit personally the various zone managers within the next two months.

Of the 300 Stanley Warner theatres now in active operation, about 25 still must be disposed of under terms of the Consent Decree. Thus, with the 57 Fabian theatres, the Fabian group will represent approximately 332 theatres, all of which will eventually go into the fold of Theatre Owners of America. Other vital statistics offered by Mr. Fabian include the facts that: in the two circuits there are now a total of 13 theatre TV installations; Stanley Warner has in use or on order about 200 3-D installations and Fabian between 25 and 30 for its theatres.

He also revealed that Cinerama's contract for lease of the long-dark Warner theatre in New York can run with options for five years. The wide-screen attraction is due to



Photos by the Herald

move from the Broadway to the Warner about June 1.

Mr. Fabian, like other industry figures, is enthusiastic about the new wide-screen and three-dimensional features. "There is no question about the interest they have generated in the picture business," he said, "and when they (the producers) really learn how to use the medium, there's no telling how far they will go."

Mr. Rosen said at the press conference that the Stanley Warner Corporation already has made 75 bookings for Warner Brothers Pictures' forthcoming Natural Vision feature, "House of Wax."

See Famous Players Using Closed TV in Toronto

TORONTO: The closing, by Famous Players Canadian Corporation, of the half-century-old Victoria theatre has started trade talk that the house will be used for closed television or teleneter productions when the circuit obtains the necessary license.

...THE "HOSTESS WITH
FOR YOUR EAS

IRVING BERLIN'S
"CALL ME



STARRING
ETHEL MERMAN • DONALD O'CONNOR • VERA-EL

PRODUCED BY
SOL C. SIEGEL • WALTER LANG

DIRECTED BY

with BILLY DE WOLFE • HELMUT DANTINE • WALTER SLEZAK • STEVEN
CHARLES DINGLE • EMORY PARNELL • PERCY HELTON • Based

THERE'S NO BUSINESS LIKE 20

H THE MOSTEST..."
TER BOXOFFICE!!

Madam"



Len • George Sanders • IRVING BERLIN

GERAY • LUDWIG STOSSEL • LILIA SKALA
on the Musical Comedy "Call Me Madam"

SCREEN PLAY BY
ARTHUR SHEEKMAN

CENTURY-FOX BUSINESS!



Terry Ramsaye Says

Fox Sets 4 Easter Films



FOR THE CUSTOMERS—This mid-day in the twentieth century seems late to be saying it again, but it is more than obvious that the picture makers could do well to find out about their customers. Remarks about that have been in these pages under this signature now for more than twenty years.

The other day Adolph Zukor, who has been intensively present and observing of the scene for fifty years right now, was moved to remark on the same subject in person, in Hollywood, before the Motion Picture Industry Council.

Reporting that speech, Motion Picture Daily has said: "... persons responsible for selecting subjects and making pictures should acquaint themselves personally with audience preferences by attending theatres in all sections of the country, in all size cities and towns, regularly ... the preview-room judgment is seldom a dependable guide to public demand. ..."

The concept seems simple, obvious. It is.

The reasons that the principle is not applied are complexly smart in detail and dumb in general. The ultimate decisions are made by few men, all of them by reason of their eminence and success remote, far remote, from the customers. Those who report to them owe their positions to them and generally their answer had better be "yes" or "marvelous." They of course in turn are remote from the customers, too, so that makes little difference. They can never be wrong telling the boss he's right. That goes for the boys and girls on down the line.

The factors at influence so conspicuously include the current box office figures, last year's box office figures, the Academy Awards of last year and the year coming up, what Louella says, what Cholly Knickerbocker says, what Hedda says, what Bosley Crowther has laid on the line and a miscellany of press cuttings from the more favorable remarks selected in the publicity office from the flow from the three hundred and odd pundits who write for the periodical and world press from, in and about movieland, commonly rewriting press releases and each other. There is of course, too, the highly influential flow of "they say" right at hand from the cocktail hours up and down Sunset Boulevard, reported by scouts, outriders and the local press. However, that insular condition is enlivened by exploratory excursions. Those consist of taking off in a pressure-sealed airplane flying a mile or two over the

United States from Hollywood to New York. There a study of the public pulse is made by lunching at "21" and in acute cases the Colony or the Chambord by day, and examination by night of some shows on the expiring Broadway stage and the hot spots. The study may be extended to night flight to London, Paris and the Riviera, or way stations.

While Mr. Zukor has suggested study of "audience preferences by attending theatres" of all sorts, it would seem relevant to suggest a step further into the potential audiences that are not there. The audience in the house has bought something. The problem seems to be more about those who didn't buy. Out there is where the larger problem is.

One might futilely suggest for contact with the customers a three-or-four-week incognito excursion among the commonality in a modest automobile, without benefit of chauffeur or swank, taking in motels and wayside camps, some loafing in tank town pool halls, small town store shopping expeditions, taking in maybe some local meeting of the little city council, conversation with gas station attendant between customers, movie consultation with the more lively waitress at Jake's Hamburger Heaven, a meeting of the Grange, and all along the line an intensive reading of the local papers. All this to be done with a lot of listening and only enough talking to keep the talk going.

The revelations would be surprising. Maybe it might cut down the abundance of windblown pontificating in some high places. This business could do nicely with some high priced executive humility, certainly due in the face of where their business has gone, is going.

This industry of the motion picture changed hands completely back there between 1912-1916 because "independents" had come up from the nickelodeons, who knew the customers far better than the early day mechanics and bumbler of the Patents control period. Those nickel tradesmen knew the customers and took over. They prospered long, extravagantly, and presently came to a state of social and economic isolation in which they knew no one at all except each other. Many of them used to make quite a bit of money out of each other. Now it has come down to the last guy on the line, the box office customer.

Mr. Zukor is so clearly correct, from the perspective of fifty years a-trying. It would be appropriate to know the customer a whole lot better—his life, his taste, his buying power. A motion picture ad-

In what was termed "the strongest product array for any holiday season in its history," 20th Century-Fox will make available four major productions, two in color by Technicolor, during the Easter holidays, the company has announced.

The holiday lineup will see in release "Tonight We Sing," musical in color by Technicolor with David Wayne and Ezio Pinza; "Call Me Madam," with Ethel Merman, in color by Technicolor; "The President's Lady," with Susan Hayward and Charlton Heston, and "Man on a Tightrope," with Fredric March and Terry Moore.

Extensive promotion plans have been started on the pictures.

60 More Theatres Are Divested by AB-PT

American Broadcasting-Paramount Theatres Tuesday completed on schedule the divestiture of another 60 theatres, representing a total to date of two-thirds of the 180 divestitures required by the Federal consent decree. In the most recent divestiture 60 theatres were disposed of in the past six months, according to Walter Gross, vice-president. The company has another six months in which to dispose of the final 60 theatres and complete the divestiture program. Also disposed of in divestiture action were several theatres in the Interstate Circuit of Texas group.

10,000 Request Detroit Tickets for Cinerama

Mail orders for the "This Is Cinerama" engagement at Detroit's Music Hall, starting March 23, this week were reported already in excess of 10,000. The Detroit opening is the second in the nation. Now in its fourth month at the Broadway theatre in New York, the attraction is scheduled to be moved in the near future to the Warner theatre, another big New York house.

RKO Signs Distribution Pact With Walt Disney

A new distribution agreement between RKO Radio and Walt Disney Productions was signed Wednesday, it was announced by J. R. Grainger, president of RKO, and Roy C. Disney, president of Walt Disney Productions. The first of the films to be released under the terms of the new pact will be "The Sword and the Rose," in color by Technicolor.

Mission is worth exactly what he is willing to pay for it, in the very open market which has so many pastime offerings, so many luxury temptations. He can take it or leave it these days. There are other things to buy, other things to do, other places to go, and he has a car. It is just that simple.

A NATION DOFFS HAT TO ADOLPH ZUKOR, PIONEER

All Fields of Endeavor Are Represented at Jubilee Dinner to Executive

Outstanding representatives of every phase of American life paid tribute to Adolph Zukor, chairman of the board of Paramount Pictures, at a Golden Jubilee Dinner, Wednesday night, at the Waldorf-Astoria in New York.

In celebration of the fiftieth anniversary of the opening of Mr. Zukor's first Penny Arcade, one of the seeds from which grew the motion picture industry, an elaborate entertainment program and an equally elaborate group of speakers were presented to the guests.

Herbert Bayard Swope the Chief Guest Speaker

Heading the speakers' list was Herbert Bayard Swope, who served as the keynoter of the evening. Bob Hope and Rosemary Clooney topped that segment of the program which was devoted to entertainment. Although the affair was one of national participation, it was only one of a series of year-long salutes sponsored by Variety Clubs International.

The dais was filled with an impressive group of celebrities from every facet of the industry—chairmen of the board and top executives of all the major motion picture producing and distributing companies, allied industries, the leading motion picture circuits and the film industry trade press. The speakers and the entertainers were renowned personages. But the highlight of the evening was the first showing of "The Adolph Zukor Story," a film featurette of Mr. Zukor's life.

This commemorative short, produced by A. J. Richard and Russell Holman of the Paramount organization, depicted many incidents in Mr. Zukor's personal life and his fabulous business career from the earliest days of the industry. It traced Mr. Zukor's vision in the promotion of his new entertainment venture in a tiny converted store on Union Square in New York to his present day leadership in the motion picture industry.

Impelletteri Among Speakers at Dinner

Those who addressed the guests included Vincent R. Impelletteri, Mayor of the City of New York; Nathaniel L. Goldstein, Attorney-General of New York State; Robert J. O'Donnell, ringmaster, Variety Clubs International, and Barney Balaban, president of Paramount Pictures Corporation and a long-time associate of Mr. Zukor. Canon Edward N. West of the Cathedral of St. John the Divine, gave the invocation.



SITE OF THE FIRST ZUKOR THEATRE in New York, now Ohrbach's department store, is marked by a bronze plaque, unveiled Tuesday by the 14th Street Association at ceremonies at Union Square, honoring Adolph Zukor, Paramount board chairman. Mr. Zukor 50 years ago opened his penny arcade at 48 East 14th Street. Above, Jerome Ohrbach, president of the store, shows Mr. Zukor the plaque. At the left, Ned E. Depinet, industry executive; at the right, behind Mr. Zukor, Ian Mitchell, chairman of the Association; Harry Brandt, exhibitor leader; Robert J. O'Donnell, chairman of the Adolph Zukor Golden Jubilee; and, behind Mr. O'Donnell, A. W. Schwalberg, Paramount Distributing Corp. president.

The speakers paid glowing tributes to the half-century leadership the elder statesman of the motion pictures has given to the industry. In expression of their gratitude for the work he has done to help film entertainment grow to its present proportions, they declared him "Mr. Motion Pictures."

Cite Zukor's Faith And Perseverance

References were made to the perseverance and persistence which Mr. Zukor possessed in fighting the apathy of his business associates, whose faith in this medium of entertainment was limited. It was only one week after he opened the doors of the Penny Arcade that others, who sat back and waited while he planned, took cognizance of his success by promoting similar emporiums throughout the country.

Mr. Balaban eulogized Mr. Zukor as a man whose traditions symbolized something bigger than Paramount and bigger than the motion picture industry. He said that his accomplishment was in the pioneering and establishment of mass entertainment for the whole world.

"If any one man is responsible for making the movies a world institution, it is Adolph Zukor," Mr. Balaban declared. "This gigantic achievement entitles him to the gratitude of hundreds of millions of people who have been the beneficiaries of his vision, his courage and his ability."

As president of Paramount, Mr. Balaban said that what he had done "was to merely build upon the solid foundation of what Mr. Zukor's vision had created before me."

Typical of the outstanding figures in national life who accepted the invitations of Golden Jubilee Dinner chairman Harry

Brandt, Simon H. Fabian, treasurer, and Robert J. O'Donnell, international chairman, and took part as honorary chairmen of the affair, were: General Lucius D. Clay; United States Senators Herbert Lehman and Irving Ives, and 15 members of the House of Representatives.

Every medium of communication joined in this tribute to Mr. Zukor. There was not a branch of the industry or any of its allied fields that was not represented.

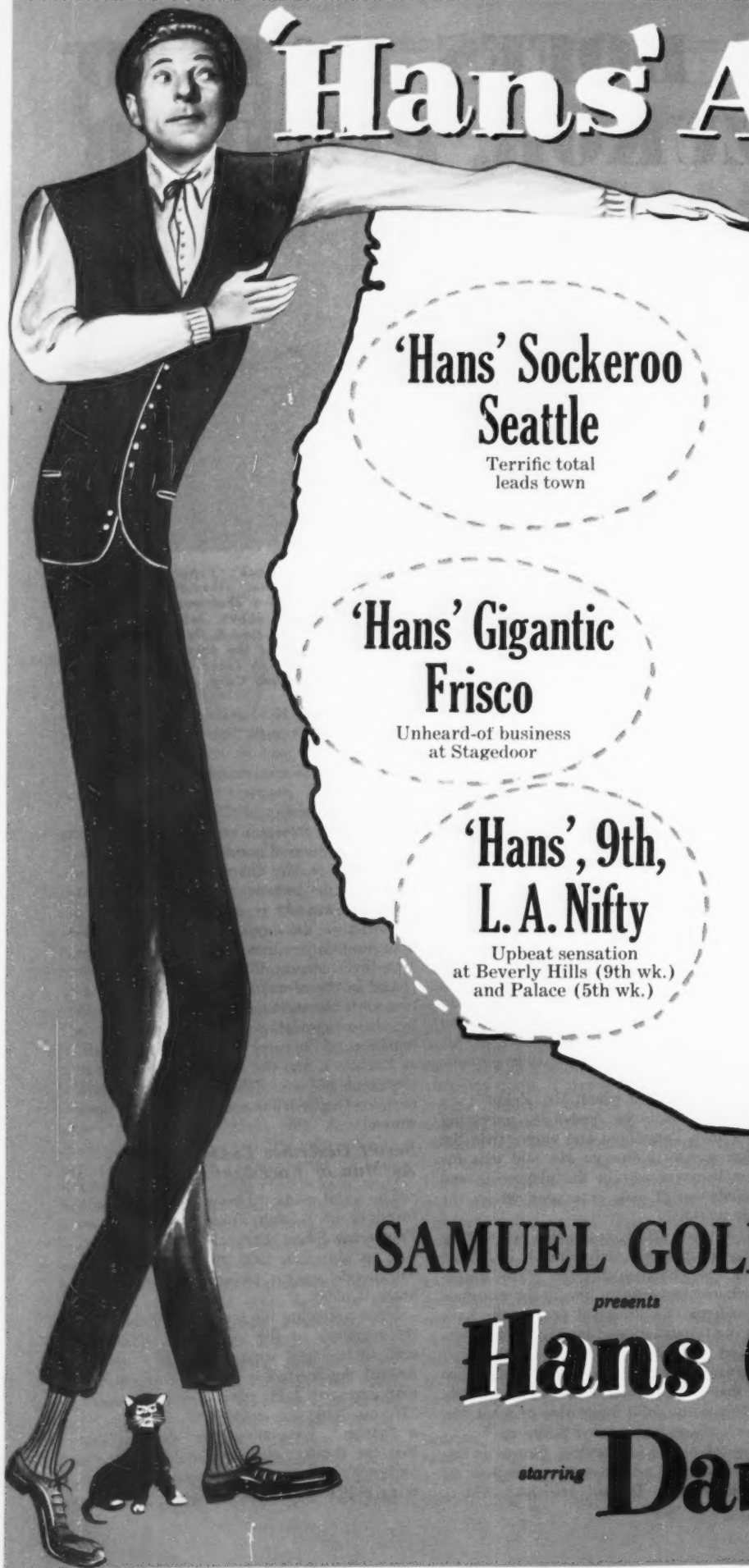
Earlier in the day, Mr. Zukor was honored in two ceremonies sponsored by the 14th Street Association in New York. Included in the ceremonies were the presentation of a commemorative illuminated scroll by the organization to Mr. Zukor at a luncheon of industry leaders and officials, at Luchow's, and the unveiling of a bronze plaque on the site of the arcade, now occupied by Ohrbach's, one of the city's largest stores.

Scroll Describes Zukor As Man of Foresight

The scroll reads: "Through the vision and foresight of Adolph Zukor in opening on Fourteenth Street the world's first penny arcade on March 4, 1903, there was born the world-wide motion picture industry as we know it today. . . ."

Upon accepting the scroll, Mr. Zukor told the members of the association, "To succeed in business, trust the public's attitude toward the product you are selling rather than your own." He advised theatre owners, "If you think you know it all, it's time for a change." Expanding this idea, he said that the theatre operator should watch the audience's reaction to a picture to determine if it will do good business.

'Hans' Across



'Hans' Sockeroo Seattle

Terrific total
leads town

'Hans' Gigantic Frisco

Unheard-of business
at Stagedoor

'Hans', 9th, L. A. Nifty

Upbeat sensation
at Beverly Hills (9th wk.)
and Palace (5th wk.)

'Hans' Bests 'Best Yrs.' In Denver

Miracle opening tees
off record run

SAMUEL GOLDWYN

presents

Hans Christian

starring

Danny Kaye

The Country...!

**'Hans', 2nd,
Wows Chi**

Great in holdover
at Oriental, Chicago

**'Hans' Boffo
Buffalo**

Facing field
by big margin

**'Hans' Happy
In 9th, Hub**

Holdover sensation
at Astor, Boston

**'Hans' B'way
13th Wk. Smash**

13th session tops previous
socko 6 wks. in day-date
Criterion, Paris, N. Y. run

**'Hans' Huge
Pittsburgh**

Off with a bang
at the Fulton

**'Hans', 3rd,
Thrills Philly**

3rd wk. terrific
following smash 2nd

**'Hans' D. C.
Smash**

Socko start at
Metropolitan

**'Hans' N. Orleans
Knockout**

Sizzling 2nd wk. after
whopping opener

**'Hans' Miami
10 Wk. Mop-Up**

No let-up in torrid take

Andersen

COLOR BY
TECHNICOLOR

FARLEY GRANGER introducing **JEANMAIRE**

Directed by CHARLES VIDOR • Screenplay by MOSS HART
Words & Music by FRANK LOESSER • Choreography by ROLAND PETIT

7 Properties Scheduled As 3-D Films

Seven new properties were scheduled for three-dimension production in Hollywood this week. At the same time Warner Brothers and Columbia were racing to see which would be the first major company to deliver a 3-D feature to the nation's exhibitors. United Artists' "Bwana Devil" is regarded as an independent production.

At midweek it looked like Warner's "House of Wax," filmed in the Natural Vision process and WarnerColor, would be the winner. The film is now scheduled to open at the New York Paramount April 8. Columbia expects to have its first 3-D Natural Vision feature, "Fort Ti," on the screens by April 21. Thus, if "House of Wax" is delayed, the Columbia entry may emerge first.

Included in the seven new 3-D features announced this week is Columbia's second venture in the medium, "The Man Who Lived Twice," filming of which began last weekend with the company's own two-camera system, which has not yet been given a name.

MGM, currently shooting "Arena" in its own 3-D system, announced two more to be shot similarly. The first is "Brigadoon," screen adaptation of the Broadway musical comedy which will star Gene Kelly and be directed by Vincent Minnelli. The second is "Huckleberry Finn," scheduled for Danny Kaye, with Mr. Minnelli also directing.

Universal added "Carmilla," the story of a female vampire, to its 3-D list with Ross Hunter producing. Now shooting at the same studio in a like process is "It Came from Outer Space." Independent producer John Huston announced in Rome his intention of filming "Matador" in 3-D in a "European process." The production is scheduled for shooting late this year in Spain with Jose Ferrer starred.

Another independent, Andrew Stone, has set "Tarantula" for filming in 3-D, with location shots to be made in Honduras. The week's one new addition to 20th Century-Fox's list of productions in CinemaScope is "12-Mile Reef," set to go before the cameras in Florida April 6 with Robert Webb directing Terry Moore and Robert Wagner as stars.

RKO was reported filming a documentary short subject on the Louisiana Purchase in New Orleans this week with the Norling 3-D camera it acquired several weeks ago.

Discuss 3-D Installation

Problems involving installation of 3-D projection equipment will be discussed by Ralph H. Heacock, product manager of the RCA theatre equipment section, at the 18th annual convention of Independent Theatre Owners of Ohio at the Deshler-Wallick Hotel in Columbus April 7-8.



THE NATURAL VISION 3-D camera at two major studios. Above Jack Warner shows it to R. J. O'Donnell, Interstate circuit chief, at the Warner studio where it is being used to shoot "House of Wax." At right it is being used on location by a Columbia crew shooting "Fort Ti." The two pictures, now scheduled for April release, are in a race to be the first major-produced 3-D feature in release.

Dunningcolor Puts New 3-D System on Market

Carroll Dunning, color pioneer, last week in Hollywood entered the three-dimensional sweepstakes with Dunningcolor Corporation's single camera system, offered to producers by exclusive licensor Nat Levine on terms competitive with Natural Vision. Dunningcolor's terms are analogous to Natural Vision's on productions costing up to \$250,000, and higher than NV's above that figure. The Dunningcolor camera feeds two negatives past twin lenses, set abreast one and three-tenths inches apart, thus dispensing with the mirrors used in most three-dimensional systems. Two projectors and polarized viewers are required.

Clarify Sol Lesser's Stereo-Techniques Deal

Sol Lesser's Stereo-Techniques organization will handle the distribution of its three-dimensional program only on the first 1,200 accounts and then will turn the subjects over to a national distributor or state rights companies, it was reported in New York this week. On the basis of the current business on the 3-D program, the series of Stereo-Techniques will gross between \$900,000 and \$1,000,000 in its first 1,200 engagements. So far, about 200 dates have been played.

An important and significant aspect of the 3-D situation, productionwise, is the cost of the use of the available 3-D cameras at the studios. William R. Weaver, Hollywood editor of the Herald, discusses the matter in detail in the Hollywood Scene this week, page 30.



"Bwana Devil" Gross Near Total of \$1,000,000

United Artists' "Bwana Devil" is expected to mark up a gross of approximately \$1,000,000 in the comparatively few engagements it will have played by the end of next week. Total receipts last week already were over the \$700,000 figure. An indication of the public interest in three-dimensional films was seen particularly well in St. Louis where "Bwana Devil" brought in \$41,900 at the Ambassador in its first week. A total of \$15,000 usually is considered a good week's gross at that house.

Set March 16 for Preview Of 20th-Fox CinemaScope

The first press and public showing of CinemaScope, 20th Century-Fox's wide-screen process, will be held at the New York home office on or about March 16, the company announced this week. To be shown are "rushes" of "The Robe," which the company currently is shooting in the CinemaScope process and color by Technicolor. Spyros Skouras, 20th-Fox president, will be on hand for the demonstrations.

It's a Pleasure! For Paramount
To Date You In April with—

THE GIRLS OF PLEASURE ISLAND

Color by Technicolor



1,500 MARINES on a South Pacific island in a love-battle for three never-kissed cuties played by the

GALS FEATURED IN "LIFE"

—on cover and in picture-story—
as exciting new talent...

WORLD PREMIERE IN KOREA, MARCH 19

with the three girls in person—before GI audience in Seoul. Watch the headlines! Then look for the

AMERICAN WEEKLY 4-COLOR AD

breaking Sunday, April 19, in 23 big-city papers to 33 million readers...

PLUS HEAVY LOCAL PENETRATION

as hard-hitting campaign spreads nationwide to every point of sale!



BIG THINGS COMING!

3-D SANGAREE

Soon—Color by Technicolor

George Stevens' SHANE

—in July

Color by Technicolor

starring
LEO GENN
DON TAYLOR

with
GENE BARRY · ELSA LANCHESTER

and introducing

DOROTHY AUDREY JOAN
BROMILEY · DALTON · ELAN

Produced by **PAUL JONES** · Directed by **F. HUGH HERBERT** and **ALVIN GANZER**
Written for the Screen by **F. HUGH HERBERT** · Based on the novel by **William Maier**



YATES CALLS IT *Senate Will* 3-D 'HYSTERIA' *Press Film* *Trade Probe*

In London, Says True 3-D As Yet Is Not in Sight; Defends TV Policy

LONDON: Herbert J. Yates, president of Republic Pictures, here to launch the company's sales convention and, in particular, his "Fair Wind to Java," unburdened himself of a number of "off the cuff" observations on arrival.

About 3-D, Mr. Yates said Hollywood has largely given itself over to hysterics. True 3-D is not even in sight, he said. Of some of his Hollywood confreres, he remarked: "They're like a man drowning in the Atlantic and grabbing at a floating matchbox. . . . I have given firm orders to my own people to concentrate on making 20 good pictures a year and to forget all about this business of glasses and wide screens."

Claims Freedom to Sell

Mr. Yates went on to defend Republic's policy of selling films to television, a delicate subject in this land in which the Cinematograph Exhibitors Association has vowed that its members will not trade with a producer who services TV. As a producer of motion pictures, Mr. Yates claimed the right of any manufacturer to sell his wares in any profitable market.

Television, he says, is here and will grow into the world's biggest entertainment medium, if indeed it is not so already. Film is, and more so in the future will be, its food. The motion picture business has to face the inevitability of some kind of integration with the putative enemy. As the manufacturer he will trade with both classes of retailer and make film for theatres and TV.

Plans 12 Short Features

Mr. Yates said that the newly registered Republic Productions (Great Britain), Ltd., will make 12 "B" pictures slightly over 3,000 feet in length here. The pattern will be set by the first three, to be made by R. G. Springsteen; the others to be made by British technicians. Mr. Yates said experiments have shown that an acceptable package program can be made up of a good feature, a newsreel and one of his 30-minute pieces.

He declined to comment on a suggestion that a 30-minute picture is just what TV needs but said he will set up similar production projects in any country that he finds convenient.

Mr. Yates said Republic's sales of films to television last year brought his company \$3,000,000. He reckons on \$5,000,000 from that source this year, clear enough indication that more sales to TV are in prospect.

Back in the United States, an exchange of letters between Mr. Yates and Jack Kirsch, president of Allied Theatres of Illinois, on the sale of films to TV, was disclosed.

In hitting the sale of 104 Republic pictures to TV, Mr. Kirsch called it an "act of bad faith." He asked whether this was the "kind of cooperative spirit the exhibitors of the nation can expect from Republic Pictures now and in the future? Is this the kind of consideration and treatment they are to receive after supporting your company for so many years, during good times and bad, and making it possible for Republic Pictures to become one of the leading producing companies in the industry?"

Cites Production Loss

In a reply, Mr. Yates cited losses of over \$1,000,000 in 1950, 1951 and 1952, suffered by Republic when "theatres discontinued playing B pictures and lower cost Westerns," and asserted that his first responsibility was to the company's stockholders.

Mr. Yates' letter of February 21 in response to the exhibitor leader's letter of January 27 said that the solution to the crisis of the company was to eliminate the production of B pictures and to establish a program of 18 de luxe productions during 1953 costing from \$750,000 to \$2,000,000 each. In view of the directors' feeling that the necessary financing of \$5,000,000 could not be procured from the company's stockholders, and not wishing to stop production of pictures, "I agreed that we must seek other sources of revenue and the only other source was to sell some of our old pictures to television."

Pointing out that the "entire industry, production, distribution, and exhibitors were getting into TV," he asks "why the attempt to make a goat of Republic Pictures, whose loyalty has never been questioned."

"Bwana Devil" Booked For Four Rank Houses

LONDON: J. Arthur Rank announced Wednesday that "Bwana Devil," the Natural Vision 3-D picture, would open in four London theatres March 20. Earlier this week Mr. Rank announced it had been decided to equip all the 551 theatres in his British circuit with the three-purpose Stableford screen, claimed to be suited for the screening of 3-D, panoramic or standard two-dimension pictures.

Altec to Equip for 3-D "Wax"

Altec Service Corporation will install the 3-D equipment at New York's Paramount theatre for the premiere showing there starting April 8 of Warner Brothers' Natural Vision feature, "House of Wax."

WASHINGTON: The Senate Small Business Committee, at a meeting February 27, agreed on more details of its proposed investigation of film industry trade practices.

It was decided that the 1953 phase of this investigation would get going in earnest this week, when committee investigator William D. Amis will start out again to confer with and listen to the complaints of exhibitor spokesmen. Mr. Amis spent portions of last year listening to the views of west coast theatre owners. This week he'll start talking to theatre owner spokesmen here in Washington and in New York, and then go on to Chicago, various southern cities and other points.

A committee spokesman said Allied was preparing a formal presentation for the committee and would undoubtedly be among the witnesses at the coming public hearings.

The committee Friday also approved plans for the hearings to be held by a subcommittee headed by Senator Schoeppel (R., Kans.). The hearings are scheduled to start about the end of April, and run for about two weeks.

The Justice department has been sounded out for its views, it was learned. The department has taken the stand—according to this report—that most of the matters involved in the exhibitor complaints are now involved in various anti-trust suits pending in the courts, and that the matters should be left for the courts to decide. The Committee's position, it was reported, was that many independent exhibitors cannot afford to take their troubles to court, and so the Congress must look at the problem.

The Federal Trade Commission has told the Committee that it has received many exhibitor complaints, but has channeled them to the Justice Department, feeling that it was more the type of problem that should be handled by the anti-trust division of the Justice Department.

Coast Un-American Hearings Will Be on Television

WASHINGTON: The House Un-American Activities Committee Wednesday agreed to televise the coast hearings to start March 23. The hearings will resume the committee's investigation of the film industry, but will also cover TV and other industries. Committee members said the television would be on a pooled basis.

Hughes Stock in Trust

WASHINGTON: The Justice Department and attorneys for Howard Hughes have agreed on a stipulation putting Mr. Hughes' RKO Theatres stock back in trust with the Irving Trust Company. The stipulation has been presented to the New York Statutory Court.

OO-LA-LA



Such MOO-LA-LA

in MOULIN ROUGE

Capitol Theatre, N. Y. C.
SECOND WEEK GROSSES EXCEEDED RECORD-
BREAKING OPENING WEEK! FEB. 23rd BUSINESS
BROKE A 33 YEAR RECORD FOR THE BIGGEST
MATINEE AT THIS THEATRE!

Carib, Miami, Miracle Theatres-Miami
"BIGGEST OPENING DAYS COMBINED GROSS IN
HISTORY OF THESE THEATRES. AUDIENCES
TERRIFICALLY ENTHUSIASTIC. ANTICIPATE LONG
SUCCESSFUL ENGAGEMENT. 'MOULIN ROUGE' IS
REALLY RED HOT."

-Sidney Meyer

RED HOT—and how—all over!
LOS ANGELES—Fox-Wilshire:
GREAT IN ITS 11th WEEK!
SAN FRANCISCO—United Artists:
BROKE HOUSE RECORD FIRST WEEK!
PHOENIX—Fox:
THE S.R.O. SIGNS ARE OUT!
TUCSON—Fox:
SMASH OPENING—AND SOARING!
BOSTON—Orpheum:
SIMPLY SENSATIONAL BIZ!

WALTER WINCHELL says:
"Superb! The critics
embraced it with
4 stars!"

Moulin presents JOSE FERRER in John Huston's "MOULIN ROUGE"

Color by Technicolor • with ZSA ZSA-GABOR • SUZANNE FLON

And introducing • COLETTE MARCHAND • A ROMULUS Production

Directed by JOHN HUSTON • Screenplay by Anthony Veiller and John Huston

From the Novel "MOULIN ROUGE" by PIERRE LA MURE

7 ACADEMY AWARD NOMINATIONS!

thru
UA

Box Office Champions For February, 1953

BAD AND THE BEAUTIFUL (Metro-Goldwyn-Mayer)

Produced by John Houseman. Directed by Vincente Minnelli. Written by Charles Schnee. Cast: Lana Turner, Kirk Douglas, Walter Pidgeon, Dick Powell, Barry Sullivan, Gloria Grahame, Gilbert Roland.

HANS CHRISTIAN ANDERSEN (RKO-Goldwyn)

Produced by Samuel Goldwyn. Directed by Charles Vidor. Written by Moss Hart. Technicolor. Cast: Danny Kaye, Farley Granger, Jeanmaire, Joey Walsh.

MISSISSIPPI GAMBLER (Universal)

Produced by Ted Richmond. Directed by Rudolph Mate. Written by Seton I. Miller. Technicolor. Cast: Tyrone Power, Piper Laurie, Julia Adams, John McIntire.

NAKED SPUR (Metro-Goldwyn-Mayer)

Produced by William H. Wright. Directed by Anthony Mann. Written by Sam Rolfe and Harold Jack Bloom. Technicolor. Cast: James Stewart, Janet Leigh, Robert Ryan, Ralph Meeker, Millard Mitchell.

NIAGARA (20th Century-Fox)

Produced by Charles Brackett. Directed by Henry Hathaway. Written by Charles Brackett, Walter Reisch and Richard Breen. Technicolor. Cast: Marilyn Monroe, Joseph Cotten, Jean Peters.

THE STOOGES (Paramount)

Produced by Hal B. Wallis. Directed by Norman Taurog. Written by Fred F. Finklehoffe and Martin Rackin. Cast: Dean Martin, Jerry Lewis, Polly Bergen, Marion Marshall, Eddie Mayehoff.

Allied Convention Heads Hold Boston Meeting

The chairman of the various committees for the National Allied convention, to be held in Boston, October 5-7, met Tuesday in Boston with Norman Glassman, general chairman, to make progress reports. The major topic of discussion at the meeting was the transportation problem for the members. In order to expedite this situation, the chairmen have taken a survey of the various modes of transportation and the costs and time factors involved. Copies of this survey are being sent to Allied units.

Eastman Kodak Sales Hit All-Time High

For the third consecutive year, Eastman Kodak Company net sales have hit an all-time high. This year they were up six per cent to \$575,022,750, according to the annual statement released Monday by Thomas J. Hargrave, chairman, and Albert K. Chapman, president. The statement pointed out that the high sales volume was due to "important sales gain in photograph and the increased volume of government and defense business." Consolidated net earnings were \$45,803,851, equal to \$2.74 a share of common stock.

Universal Gives "Desert" 3-Territory Pre-Release

Universal this week announced a series of three territorial pre-release engagements starting March 11 for "Desert Legion," adventure film in color by Technicolor starring Alan Ladd. The film opens at the Majestic, Brownsville; at Corpus Christie; the Lafay-

ette, Buffalo; and Riviera, Binghamton, March 11. The Minneapolis engagement at the Radio City begins March 13. The film, an April release, is featured as a part of the company's current Charles J. Feldman Silver Anniversary Drive.

IFE Says It Will Spend \$150,000 on "Anna"

A total of \$150,000 will be spent by the IFE Releasing Corporation on its English-dubbed Italian import, "Anna," Jonas Rosenfield, Jr., vice-president for advertising, exploitation and publicity, announced at the New York office Monday. The money will be for cooperative advertising with theatres in 400 locations. The decision follows successful engagements in New York, San Francisco, Buffalo, Chicago and elsewhere.

Will Rogers Salute Fund Passes \$100,000 Total

The Will Rogers Memorial Hospital Christmas Salute fund has received \$107,512.70 up to and including February 28, it has been announced by Charles J. Feldman, national distributor chairman, and Sam J. Switow, national exhibitor chairman. A tabulation of contributions received from each exchange area reveals that in most of the territories the local chairmen have passed their 1951 totals. The drive will close at the end of March.

Texas Drive-In Meeting

The annual meeting of the Texas Drive-In Association will be held April 14-15 in the Adolphus Hotel in Dallas, it has been announced by Charles Weisenburg, president of the organization.

See 'Chance' Of Repeal of Ticket Tax

There is "a good chance" that the Federal 20 per cent admission tax will be repealed at this session of Congress, it was declared Tuesday by Col. H. A. Cole and Pat McGee, co-chairmen of the National Tax Repeal Campaign Committee, in a statement issued through the Council of Motion Picture Organizations.

Disregard Unhappy Rumors

The statement urged the industry to disregard discouraging rumors regarding tax repeal and to continue "the fine spirit of cooperation that has so far been shown in the repeal campaign." Mr. Cole and Mr. McGee also asked people in the industry, especially state and Congressional repeal campaign committee members, to hold themselves available for further assistance to the campaign as help may be necessary.

"Having just spent considerable time in Washington," the two co-chairmen said, "we are greatly encouraged by the prospects of repeal at this session of Congress. Our optimism is based on information given us by leading members of both Houses of Congress who are in closest touch with legislation pertaining to tax matters.

An immediate aim in Washington, the chairmen said, is to obtain an early hearing before the House Ways and Means Committee on "the bill which has been chosen as the one best suited for our purposes. This measure is H. R. 157, introduced by Representative Noah M. Mason of Illinois."

"To impress upon the Ways and Means Committee the necessity for early action on the Mason Bill, we have brought to Washington delegations of exhibitors from the districts represented by members of the Committee and other key leaders of Congress."

Among other things the committee is having a short film produced at the MGM studio to present the industry case to congressmen. Also Sindlinger and Co. is conducting a survey which will set forth facts and figures to prove the need of relief.

Set Hearings "After Easter"

Hearings in Washington on proposals to eliminate or reduce the admissions tax and other Federal excise levies have been tentatively set by Republican members of the House Ways and Means Committee "some time after Easter."

A special three-man sub-committee set up at a secret meeting of GOP members last Friday, drafted a tentative agenda for the committee for the coming year. Members of the sub-committee emphasized that they could well be reversed by the full committee when the matter is presented to them. They also emphasized that even if the hearings are held this year, actual legislation might go over until the following year.

"Light housekeeping . . . a necessity"

Obvious to everyone may be the fact that not enough light is getting to the screen; or that the sound system is not functioning properly.

The reasons, however, may be varied—equipment failure, inadequate house-keeping, or a drop in power output.

Aid in this type of trouble-shooting may be obtained from the Eastman Technical Service for Motion Picture Film which Kodak maintains at strategic centers to cooperate with producers, processors, and exchanges and exhibitors.



Address:

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

OFFER THEATRE TV COMPROMISE

Film Interests' Petition to FCC Asks Authorizing of Common Carrier

WASHINGTON: Last week the question of channels for theatre television turned up in a new light.

After taking a buffeting from Federal Communications Commissioners seemingly baffled by the industry's concept—or lack of concept, according to the FCC—of how and by whom theatre television channels would be operated, industry attorneys offered a "possible compromise solution" to the Commission.

Petition Is Filed

National Exhibitors Theatre Television Committee attorney Marcus Cohn and Motion Picture Association of America attorney Vincent Welch filed a petition asking that the FCC authorize a common carrier, transmitting only large screen television programs, to share frequencies not allocated to common carriers.

They also proposed certain "safeguards," in the event the Commission grants the petition, to insure cooperation from other common carriers sharing the frequencies.

If the Commission grants the compromise proposal, the petition said, the industry "will interpose no objection" to dropping the current theatre television hearing for exclusive theatre TV channels.

Specifically the petition asked the Commission to "authorize the use of the current common carrier frequency bands by a limited or restricted common carrier furnishing only a theatre television transmission service (including associated audio transmission) suitable for theatre or other large-screen television operations, such service to be available to all persons engaged in the showing of large-screen television programs for entertainment, educational or governmental purposes."

Ask "Policy Statement"

If the Commission approves the request, they asked that it also issue a "policy statement" to the effect that all common carriers using the frequencies should cooperate in settling any conflicts "through advance joint consultations." The policy statement should also include, they went on, the Commission's expectation that in cases where the theatre television common carrier cannot transmit a program beyond a certain point the other common carriers will provide interconnection which will be "technically equivalent" to the facilities provided by the theatre television carrier.

Until now the industry's stand has been for exclusive, unshared channels for theatre television transmission. It has suggested

as possible locations for the channels three portions of the spectrum, some of which are now allocated to common carriers, such as the American Telephone and Telegraph Company and Western Union.

Although the petition does not specify who would be the common carrier furnishing the theatre television service, one industry attorney said that it would be neither A T & T nor Western Union. It would be, he said, a common carrier specifically set up by the industry to transmit all theatre television programs.

Called "Unprecedented"

The petition called "unprecedented" in an allocations hearing the extent of the information which the FCC asked for in an attempt to clear up what the Commission described as "seeming inconsistencies" in the record. Nevertheless, the petition went on, the industry has "attempted to give and will continue to give" all information.

Although the industry is convinced the most rapid and efficient development of a nationwide theatre television service can be best assured by allocating exclusive frequencies for theatre television transmission, the petition said, several factors have led to the decision to ask for shared frequencies.

One contributing factor, the petition declared, was the testimony of A T & T witnesses during the hearing to the effect that "the company can and will make an effort to provide facilities of the quality required by the theatre television industry."

A second factor was a question asked by the Commission when it interrupted the hearing several weeks ago to ask eight clarifying questions about the industry's theatre television case. The FCC asked why it wasn't feasible for a common carrier offering only a theatre television service to operate on the frequencies already allocated to common carriers.

Decided on Compromise

Bearing these two points in mind, the petition said, and after having given careful consideration to the time and expense involved in supplying the information requested "to the satisfaction of the Commission," the industry decided to offer the compromise.

In asking the Commission to issue the policy statement protecting the theatre television common carrier, the petition pointed out that "because of the very substantial investment required, persons interested in establishing a theatre television service cannot undertake the development of the service on the mere hope that it will receive the necessary cooperation from existing common carriers" now furnishing a television transmission service.

"This is clear," the petition continued,

"from the fact that the primary common carrier furnishing such service has twice been involved in proceedings before the Commission concerning its refusal to permit the interconnection of its video intercity transmission facilities . . . with facilities furnished by others."

A policy statement from the Commission would make it clear, the petition said, "that the Commission intends to assure the theatre television industry reasonable opportunity to establish and develop a nationwide theatre television service. Such a policy declaration would encourage the industry to go ahead with the development of a theatre television service."

Variety Club Of New York Sets Charity

Variety Club of New York, Tent No. 35, last week announced its initial charitable project, the formation of the Variety Club Foundation to Combat Epilepsy. Disclosure of the plan was made by Edward Lachman, club president, at a luncheon last week.

Mr. Lachman revealed the new foundation will devote its efforts primarily to epilepsy and all related treatment, research, study, teaching and public information.

The immediate objective of the foundation, he said, is the support of the newly designated Variety Club Clinic for Epileptic Children at the Neurological Institute at Columbia-Presbyterian Medical Center. While the directors of the foundation were not announced, Mr. Lachman said William German, of William German, Inc., would head the project and that he had donated \$1,000 personally to the enterprise.

Dr. H. Houston Merritt, of the Neurological Institute, and Dr. William Caveness, his associate, will direct the Variety clinic. Both doctors spoke at the luncheon.

Also speaking at the meeting was Jack Beresin, international chief barker, who announced that a charter had just been granted for a tent in Hamburg, Germany, and that a new tent soon would start in Cairo, Egypt.

Atlas Lists Stocks In Film Companies

Shares in three film companies were among the holdings released in a report Thursday by the Atlas Corporation on its holdings as of the end of last year. The company holds 25,000 shares of Paramount Pictures stock valued at \$703,125; 76,500 shares of RKO Pictures, valued at \$315,562; and 93,050 shares of Walt Disney Productions, valued at \$604,825.

Defeat Censorship Bill

The Massachusetts House of Representatives rejected last week a bill which would have provided for censorship of all foreign films brought into the state.

VARIETY CLUBS INTERNATIONAL

17th ANNUAL CONVENTION

MEXICO CITY

MAY 18 - 19 - 20 - 21 1953

***All Mexico Invites The Showmen
Of The World to Variety's
Most Colorful Convention***

COME EARLY AND STAY LATE!

REGISTRATION: Barkers \$40.00
Ladies \$25.00

MAKE RESERVATIONS *NOW*

LUIS MONTES
General Chairman

GEORGE HOOVER
International Chairman

MAX GOMEZ
Executive Director

CONVENTION HEADQUARTERS:

Hotel Reforma
Mexico City, Mexico

RANK HITS BACK ON AD FILMS

Company Reacts to Move of Pearl Brothers with 3-D Subject in Color

by PETER BURNUP

LONDON: J. Arthur Rank's Theatre Publicity, Ltd., reacted swiftly to the challenge of the brothers Ernest and Charles Pearl, who formerly controlled the concern but who lately broke away to implement their own ambitious plans.

Mr. Rank's people now announce they are making the world's first 3-D advertising film in color—in the Stereo-Techniques process. The film publicizes a well-known brand of English cigarettes and will open next month with "Bwana Devil" at Rank's Marble Arch Odeon in London, the Gaumont Glasgow, the West End Birmingham and the Gaumont Leeds. Subsequently it will play at other C.M.A. theatres.

Breaks A.B.C. Tradition

The Pearl brothers announced earlier that their newly formed company, Pearl and Dean, Ltd., has entered into an exclusive long-term advertising film contract with Associated British Cinemas. The arrangement breaks a long-standing convention in A.B.C. whose 450 theatres have never previously accepted screen advertising.

The Pearl contract provides not only for a three-minute programme of so-called "filmlets" throughout the circuit but also, at the will of the advertisers, two-minute "national" advertising films. The Pearls, moreover, entered into other contracts which give them access to 3,000 independent theatres for the screening of the two-minute "nationals" irrespective of agreements which the theatres in question may have made with other contractors for "filmlets" screening.

Leading advertising agents describe the new setup as the most rational approach to date to screen advertising technique.

Beaverbrook Olive-Branch

With the outer world entirely unaware of the development and in an atmosphere of pronounced stealth, the Beaverbrook newspapers have made the first olive-branch approach to film trade leaders.

The appeasement step was taken by Lord Beaverbrook's son, Max Aitken, with Murray Silverstone as the go-between. Nothing, it is understood, was committed to writing but Mr. Aitken orally undertook to curb his father's writers if his kiss-and-make-up overtures were accepted.

No comment is momentarily available from MGM, whose Sam Eckman, Jr., led the movement withdrawing display advertisements from the offending sheets. It is significant nevertheless, that other American

companies have resumed advertisements with the *Express* group.

Officials of the Rank Organization which took unilateral action in the matter state that, so far as they are concerned, the bar still holds.

Incomplete Picture

Exhibitors here claim that the just issued Board of Trade statistics paint a woefully incomplete picture. The figures show a reduction of 2.2 per cent and 5.1 per cent, only, in the total number of admissions in the comparable periods of 1951 and 1950, respectively. But this comparative stability in business should be seen against the background of increasingly high running costs, say theatre men. Under successive post-war agreements, theatre employees, for example, have been given substantial pay raises. Now under negotiation is a further demand by Tom O'Brien's N.A.T.K.E., which, no matter which way it goes, is expected to cost theatres an additional £1,000,000 annually.

▽

Republic lately registered a company here, Republic Productions Ltd., for the production at a still-to-be-named British studio of 12 "B" pictures each slightly over 3,000 feet in length. Herbert J. Yates, president, now here, said he had experimented with that sort of product in the U. S. and found that an acceptable package programme can be made up of a good feature, a newsreel and one of the 30-minute pieces. He declined comment on the suggestion that a 30-minute feature was just what TV needed. Depending on Board of Trade approval, doubtless already obtained, the films will come in for Quota benefit and Eady largesse.

Levy Urges Formula For Use of Bidding

A three-point formula for the use of competitive bidding was offered this week by Herman Levy, general counsel of Theatre Owners of America, in an analysis of important decisions in the Milwaukee Towne Corporation and the Chicago Jackson Park anti-trust cases. In both cases, Mr. Levy said, the decisions emphasized that competitive bidding should "result in the determination of fair and reasonable film rentals" and should only be used when it does so. The TOA counsel said that in his opinion this approach to the problem should be adopted by all distributors, and that competitive bidding should be employed only when the distributors feel, sincerely and honestly, that its use will eliminate a definite threat of litigation; that it is the only way of arriving at a "fair and reasonable" rental; and further that the bid accepted constitutes a "fair and reasonable" rental for the particular theatre.

U.S. Picture On Mexicans Stirs Storm

A controversial film being made in Silver City, N. M., about Mexican mine workers, touched off repercussions in Washington, Hollywood and Mexico City.

The Mexican actress, Rosaura Revueltas, was taken in custody last week at Silver City by immigration officials on the charge of illegal entry. Meanwhile George Negrete, executive secretary of the Mexican National Association of Actors, declared that the Association had invoked a ban against all American actors now working in Mexico. He said this was in retaliation for the detention of Miss Revueltas by the United States.

In Washington Commerce Department officials said present export control legislation was certainly broad enough to permit the Administration to ban export of the film, but they indicated they doubted the advisability of such a step.

Representative Donald Jackson (R. Cal.) had asked the Commerce, State and Justice Departments whether anything could be done to prevent exports of valuable propaganda for the Communists.

In Hollywood the Screen Actors Guild rejected a request from the Mexican Actors Guild for intervention in behalf of Miss Revueltas.

The SAG reply to the MAG read in part: "We will always protect the wages and working conditions for actors of all nationalities working in the United States for film producers who have signed our basic agreement. We want you to know, however, that Miss Revueltas was working for a non-union company, not signatory to our contract." The untitled film in which the Mexican actress was working had been condemned by SAG and the AFL Film Council previously.

Columbia to Distribute Yorke Legion Subject

A one-reel subject, "Legion at Bat," produced and directed by Emerson Yorke and featuring the American Legion Junior Baseball League, will be distributed by Columbia. The picture, shown last week in New York to the press and to baseball and Legion executives, tells the story of the American Legion League with its 16,318 teams, each sponsored by Legion Post; the major league stars of today who have come from the Junior League ranks; and details in excellent highlight the exciting moments of last year's Junior League World Series game in Denver between Cincinnati and San Diego. Narration is by Bill Stern and Rip Collins, former major league star, was technical advisor. "Legion Ball," the official Legion Junior Baseball song, by Solita Palmer, which is featured in the film, is a strong selling point.—J. D. I.

MOTION PICTURE HERALD, MARCH 7, 1953

Urges No TV Licenses for Film Firms

WASHINGTON: Rep. Springer (R., Ill.) of the House Interstate Commerce Committee has urged the Federal Communications Commission to follow a policy of denying television licenses to applicants from the motion picture, radio broadcasting and newspaper industries.

The Congressman's remarks were made to Paul A. Walker, FCC chairman, who spent a full day on the stand as part of the committee's routine review of the FCC.

Asking whether the FCC had given much thought so far to the question of denying licenses to the three media, Rep. Springer said he thought that those industries were in competition with television broadcasting. It might be possible, he said, that if a film theatre and a television station in the same town were owned by the same person, the TV station would suffer.

Rep. Springer told Mr. Walker that if the FCC doesn't face up to this issue before it gives out many more TV licenses it will find itself "in very hot water."

Mr. Walker replied that the Commission had no such policy as far as television licensees were concerned and had never considered anything along those lines. He referred to the recent American Broadcasting-United Paramount Theatres merger decision, in which the Commission had said that motion picture people should not be barred as television licensees.

In his prepared statement Mr. Walker mentioned the theatre television hearings as one of the major problems in which the commission is now engaged. He told the committee that the current theatre television hearing, now in recess, is not concerned with whether theatre television should be permitted to exist, but rather to the extent to which radio frequencies should be made available to it.

Homeland Settles Trust Suit with Distributors

WASHINGTON: An "improvement in run" led to a settlement last week of the Homeland Amusement Company's \$750,000 anti-trust suit against the eight major distributors in Federal District court here. No other terms of the settlement have been disclosed. Homeland's action was for \$250,000 damages, trebled, and for an injunction against an inferior clearance position. Alleging the distributors wrongly forced the company's Rex theatre in Baltimore to play films behind three competing Durkee first neighborhood run theatres, the Senator, Boulevard and Waverly, the suit named the Durkee circuit as co-conspirator. Robert E. Sher, attorney for Homeland, said that although all parties have agreed to the settlement in principle, it must still be reduced to writing and signed.

FCC Approves Record Group of TV Stations

WASHINGTON: The Federal Communications Commission approved a daily record number of 19 applications for television stations February 26. This brings to 260 commercial and 14 educational the number of applications granted since the freeze was lifted last July. Two new stations were granted to Idaho Falls and Pocatello, Idaho, while one new station was authorized for each of these cities: Decatur, Ala.; Valdosta, Ga.; Champaign, Ill.; Springfield, Ill.; Pittsburg, Kans.; New Orleans; Benton Harbor, Mich.; Sedalia, Mo.; Butte, Mont.; Elmira, N. Y.; Charlotte, N. C.; Durham, N. C.; Tulsa, Okla.; Scranton, Pa., and Eau Claire, Wis.

TV Grants Made to Firms With Theatre Owners

WASHINGTON: The Federal Communications Commission has made two commercial television grants to companies having theatre owning officers. One went to the Harkins Broadcasting Company at Mesa, Ariz., whose vice-president, Harry Nace, has theatre interests in Arizona and California. The other grant went to the C. W. C. Company, Inc., Wichita, Kan., in which one of the officers, Stanley H. Durwood, has theatre interests in Kansas and Missouri.

UA Television Sales At \$250,000 in 6 Weeks

United Artists Television sales for the first six weeks of this year were in excess of \$250,000, according to George Shupert, vice-president and general manager of the UA subsidiary which distributes films made especially for television advertisers. Mr. Shupert is currently conferring with executives on the coast about the possibilities of producing a second 13-week series of TV films. The company is now servicing six programs in 27 markets.

J. J. Loses Trust Suit Against 20th-Fox, Skouras

J. J. Theatres, Inc., Bronx, N. Y., last week lost its \$3,075,000 anti-trust, which it had filed in Federal District Court, New York, against 20th Century-Fox and Skouras Theatres. After two hours of deliberation the jury ended the month-long trial with a verdict for the defendants. J. J. Theatres claimed that its Luxor theatre was unfairly discriminated against in favor of the Park Plaza, a neighborhood theatre. RKO Radio Pictures, Warner Brothers and Universal were named as co-defendants in the trial.

End Percentage Actions

Seven percentage actions in the Federal Court in West Virginia by the major film companies against the Newbold Circuit, operating theatres in West Virginia and Kentucky, were terminated Monday with the stipulation that all differences had been settled.

NPA Clears Permits for 20 Theatres

WASHINGTON: The National Production Authority authorized the construction of 20 drive-in and indoor theatres during the fourth quarter of 1952, NPA reported this week.

Two of the authorizations were made to Texas Consolidated Theatres, Inc., one for a \$312,500 theatre to be constructed at Wichita Falls, Tex., and one for a theatre costing \$199,500 at Vernon, Tex.

Other approved projects were these: Manchester Drive-In Theatre Corp., Bolton, Conn., \$41,500; Cobian Theatres of Puerto Rico, Inc., Rio Piedras, P. R., \$44,400; Kent Theatre Corp., Dover, Del., drive-in, \$16,700; Connellee & Co., Aberdeen, Md., \$55,000; Thomas H. Blash, Cumberland, Md., drive-in, \$15,000; H. J. Gilbert, Princeton, W. Va., \$152,326; Eastern Theatre Co., Inc., Goldsboro, N. C., drive-in, \$56,900; H. D. Bowers, Kosciusko, Miss., \$70,000; Gary Outdoor Theatre Corp., Gary, Ind., drive-in, \$48,000; Donald W. Campbell, Newtown, N. D., \$25,000; Minnesota Amusement Co., Minot, N. D., \$93,000; Arcadia Theatre, Holton, Kan., \$102,800.

Also: Rowley United Employees Pension Fund, Little Rock, Ark., drive-in, \$46,172; William R. Everill, Salt Lake City, drive-in, \$20,000; John K. Cook, Tucson, Ariz., amount not given; W. R. Becker, Yuma, Ariz., drive-in, \$14,500; Regina Perry, Yerington, Nev., drive-in, \$24,000, and Jones Enterprises, Inc., North Bend, Ore., \$71,950.

Tricolor Television Tube Inventor Issued Patent

Dr. Alfred N. Goldsmith, New York consulting engineer, has been issued a patent covering the invention leading to the first demonstrated direct-view, tricolor television picture tube, according to the March *Official Gazette* of the United States Patent Office. Dr. Goldsmith has assigned the patent to the Radio Corporation of America. The first demonstration of his invention was made in 1950 with the showing of R.C.A.'s all-electronic compatible color television system.

Louis Rothenberg Dies

Funeral services were held Monday for Louis Rothenberg, 66, veteran theatre owner and circuit operator who died February 27 in Boston following a heart attack. At one time he operated as many as 60 theatres in New England and New York.

Dewey Vanscoy

Dewey Vanscoy, 55, manager of the Lamax theatre, at Wilmington, Ohio, died February 28 at a Wilmington hospital.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ONE of the three pictures that went into production during the week of the year when the State tax assessors make their annual rounds of the studios (no time to be loaded with transportable taxables) is being filmed in the two-dimensional form that has been standard around here ever since motion picture production started.

The other two pictures are going in specialized forms that are as different, one from the other, as both are from the first. The Hollywood scene is, as a matter of fact, considerably less affected by the technological turbulence now agitating the industry at large than the foregoing may suggest, as witness the long list of productions published in an adjacent column. The switch-over to new forms is not so general as newspaper reports have indicated.

20th-Fox Starts Work On Big Scale "The Robe"

The picture going in standard form and dimensions is "The Valley of the Headhunters," with Johnny Weismuller and Christine Lawson, which Sam Katzman is producing, for Columbia release, with William Berke directing.

The new undertaking without precise parallel in production history is "The Robe," Lloyd C. Douglas' famous novel, which 20th Century-Fox began shooting for (and should one say in?) CinemaScope. Frank Ross, who has had the property in preparation for a little more than 10 years, is producing the picture, in color by Technicolor, of course, and Henry Koster is directing the players, Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Dean Jagger, Jeff Morrow and Betta St. John, among a great many others. The studio invited a section of the lay press to witness the commencement of shooting on this precedential production, a proceeding which generated a good deal of columnar comment likely to redound to the prestige of the process and the picture.

Warners Goes Into Action On "The Burning Arrow"

The third new project of the week is "The Burning Arrow," Warner Brothers' second three-dimension picture. "The House of Wax" had been completed the day before as their first, and this makes the Warner studio the first (if this isn't getting too complicated) to place a second 3-D picture in production. The studio is using the Natural Vision Corporation camera and process, and will start another picture in

it as soon as "The Burning Arrow" is completed. David Weisbart is producer of "The Burning Arrow," which is being directed by Gordon Douglas. The cast is headed by Guy Madison, Frank Lovejoy, Vera Miles and James Brown, and the picture goes in WarnerColor, as did "The House of Wax."



THE week witnessed what may turn out to have been the dawning of price competition in the 3-D equipment field, although this is still a seller's market and likely to remain so for a long time. The price publicity was precipitated in the course of a news conference marking the announcement of a new three-dimension camera made available to producers on a license basis by the Dunningcolor Corporation, an old-line color house active principally in the stereopticon-slide field during recent years, when a reporter inquired as to the terms on which a producer could use the equipment.

Cost Basis Indicated For Use of Cameras

The Dunningcolor camera, not yet actually in use but contracted for the starting of an unidentified picture March 15, is offered for use on a picture for 10 per cent of the production cost of the picture plus five per cent of the distributor's gross.

The Natural Vision 3-D equipment, used for "Bwana Devil" and by the Warner and Columbia studios, is furnished for use on a picture for \$25,000 plus five per cent of the distributor's gross.

The Stereo-Cine 3-D equipment controlled by Sol Lesser has not yet been used by anyone but himself, but in an announcement some months ago he stated it would be made available to appropriate independent producers who would contribute 3-D features to a program of 12 per year, in the financing of which he and his corporate associates would participate.

Total Available Cameras Vary with 3 Companies

These are the three sources from which, so far, a producer or studio can obtain 3-D photographing facilities. Dunningcolor executives say they have two completed cameras, Natural Vision officers were to have eight completed units in service by the end of this week, and the Lesser organization, at last reports, had one. RKO has a contract for use of the single Norling camera in existence, and the MGM, 20th Century-Fox, Paramount and Universal-International studios are using their own.

In view of the manifest shortage of 3-D cameras and related equipment it is quite

THIS WEEK IN PRODUCTION:

STARTED (3)

COLUMBIA

Valley of the Headhunters (Katzman Corp.)

20TH CENTURY-FOX

The Robe (Color, CinemaScope)

COMPLETED (3)

INDEPENDENT

The Moon Is Blue (Preminger-Herbert Prod., U.A. release)

UNIVERSAL-INTERNATIONAL

Abbott & Costello Meet Dr. Jekyll & Mr. Hyde

SHOOTING (29)

COLUMBIA

Fort Ti (Technicolor, 3-D)
The Wild One (The Kramer Co.)

INDEPENDENT

Donovan's Brain (Dowling Prod.)
Beat the Devil (Santana Prod.-Romulus Films, Italy)
Island in the Sky (Wayne-Fellows Prod., Warner Bros. release)
Jennifer (Threefellow Prod.)
Cocobolo (Robert L. Peters Prod., Lima Peru, Eastman color)

MGM

The Big Leaguer (Melbourne, Florida)
Saadia (Technicolor, French Morocco)
Arena (3-D, Ansco color)
Easy to Love (Technicolor)
Take the High Ground (Ansco color)
All the Brothers Were Valiant (Technicolor)
Mogambo (Technicolor)

WARNER BROS.

The Burning Arrow (Natural Vision 3-D, WarnerColor)

WARNER BROS.

House of Wax (Natural Vision 3-D, WarnerColor)

PARAMOUNT

Elephant Walk (Technicolor, Ceylon)
Sangaree (Pine-Thomas Prod. 3-D, Technicolor)
Untitled Comedy

20TH CENTURY-FOX

Blueprint for Murder

Inferno (3-D, color)

UNIVERSAL-INTERNATIONAL

Walkin' My Baby Back Home (Technicolor)
Back to God's Country (Technicolor)
It Came from Outer Space

WARNER BROS.

The Boy from Oklahoma
So Big
Blowing Wild (Mexico)
Three Sailors and a Girl (Technicolor)
The Marines Have a Word for It (formerly "Sulu Sea")
The Eddie Cantor Story (Technicolor)
Calamity Jane (Technicolor)

clear that price competition among the various sources of supply is not likely to wax keen for a good while. From the standpoint of quality, in equipment, in the uses to which it is put and in the product which eventuates, the conspicuous certainty that a substantial dollar motive will continue to be operative in behalf of 3-D from anvil to audience is reassurance of a kind the trade didn't enjoy in the period of change-over to sound.

Newbery Is New Republic Sales Head

Herbert J. Yates, president of Republic Pictures Corp., announced on Monday in London the appointment of C. Bruce Newbery as vice-president and director of sales of Republic Pictures in the United States to succeed James R. Grainger, former executive vice-president and general sales manager, now president of RKO.



C. B. Newbery

He also appointed Reginald Armour to the Newbery post as vice-president and chief executive officer of Republic's British Organization.

He announced that Richard G. Yates, former assistant to Mr. Grainger, will be assistant director of sales under Mr. Newbery.

It is expected that Mr. Newbery will leave London for New York next week to take up his new position. Mr. Armour assumed his new duties in the British Organization March 2.

On his return to New York Mr. Yates will attend several regional sales meetings with Mr. Newbery throughout the United States for the purpose of discussing with exhibitors and the Republic sales force the most ambitious program in the history of the company.

Similarly, Richard W. Altschuler, president of Republic International, who is now in London, is arranging a tour with Reginald Armour for a series of sales conferences with branch managers and exhibitors throughout Great Britain.

Harry Warner Speaks To Junior Chamber

Harry M. Warner, president of Warner Brothers, addressed the anniversary banquet of the Los Angeles Junior Chamber of Commerce at the Ambassador Hotel, Los Angeles, February 27. Mr. Warner reviewed film pioneering as it has grown from sound to three-dimensional production. Virginia Mayo was named as queen of Junior Chamber Week.

To Honor Noted Jurist

The Cinema Lodge of B'nai B'rith of New York will honor Judge Samuel Liebowitz, eminent New York jurist, at a special evening in his honor March 16.

Set Pioneers Dinner

The annual dinner-meeting of the Motion Picture Pioneers will be held November 12 at the Astor Hotel in New York.

People in The News

MORT BLUMENSTOCK, Warner Brothers vice-president in charge of advertising and publicity, has returned to his company's headquarters in Burbank, Calif., after conferring with home office executives in New York on campaigns for forthcoming product.

NATE J. BLUMBERG, chairman of the board of Universal, arrived in New York from the coast Monday; AL DAFF, executive vice-president, and BEN COHN, foreign department executive, returned this week from a South American trip.

DONALD MERSEREAU has resigned as associate producer and general manager of *Film Daily* and general manager of *Radio Daily*. He had been associated with JACK ALICOATE's trade publications for 30 years.

MARTIN STARR has entered his sixth year as drama critic and motion picture commentator for New York radio station WINS. Mr. Starr's programs have been on radio for 19 years.

LESTER W. ROTH, vice-president of Columbia Pictures, has been reelected vice-president of the American Jewish Committee. Mr. Roth is also a member of the Academy of Motion Picture Arts & Sciences.

ARTHUR B. KRIM, president of United Artists, returned to New York from Hollywood Monday after a three-week stay conferring with independent producers currently working with United Artists.

KLAUS LANDSBERG, vice-president of Paramount Television Productions, Inc., has been awarded the George Washington Honor Medal of the Freedom Foundation

for his part in bringing the nation the telecast of an atom bomb explosion.

ALAN JACKSON, story and play editor of Paramount Pictures, has been appointed chairman of the motion picture division for the New York April Cancer Crusade.

WILLIAM F. JOYCE has been signed as associate producer of "The Joe Louis Story," it was announced Friday by STERLING SILLIPHANT, the film's producer.

DAVID A. LIPTON, vice-president in charge of advertising and publicity of Universal Pictures, is in New York for two weeks of conferences with home office executives.

JOHN ROWLEY, vice-president of Rowley United Theatres, and PAUL SHORT, division manager for National Screen Service, have been appointed as co-chairmen of the 1953 Red Cross drive for the motion picture industry in Texas.

CECIL B. DEMILLE was presented with the Cleveland Film Critics Circle Award naming his circus production "The Greatest Show on Earth" as the best picture of 1952.

JAMES R. GRAINGER, RKO Radio president, has returned to New York from the coast.

MONTGOMERY ORR has been named manager and account supervisor of the west coast office of Monroe Greenthal Co., Inc.

WALTER SELTZER has been appointed executive assistant to JACK SAPER, general manager of Hal Wallis Productions. Mr. Seltzer will continue to serve as the company's director of advertising and publicity.

Veteran Projectionist Retires in New York

After 63 years in the industry, 23 of which were spent with the Capitol theatre in New York, Michael Berkowitz retired Monday. Among Mr. Berkowitz's contribution to motion picture technology were his construction of the Simplex projector, the Cinematograph and the Edengraph projectors, all built with the late Frank B. Cannock.

William Singleton Heads Associated Screen News

MONTREAL: William J. Singleton has been named president of Associated Screen News, Ltd., it was announced Monday by the company's board of directors. This action follows a decision by B. E. Norrish, the firm's founder, to retire from active direction of the company's affairs. Mr. Nor-

rish, who remains as a member of the board, is one of Canada's motion picture pioneers. Under his direction the firm he founded in 1921 became the first permanent motion picture laboratory in Canada, and housed the nation's first permanent sound stage. His successor has served Associated Screen News for almost 30 years in sales, advertising, administrative and executive positions. Mr. Singleton is president of the Quebec division of the Canadian Motion Picture Pioneers and vice-president of the Association of Motion Picture Producers and Laboratories.

To Film Life of Edison

Jules Levey, producer-distributor, announced Wednesday the signing of a contract with Admiral Harold G. Bowen, executive director of the Thomas Alva Edison Foundation, for the production of a motion picture to be based on the life of Thomas Edison.

The National Spotlight

ATLANTA

The Avondale theatre, Birmingham, Ala. has closed its doors on account of bad business. . . . Charlie Webb, who recently leased the Bocanita, Scottsboro, Ala., from the Word Theatres, has closed the theatre for extensive remodeling. . . . The Garden Hill theatre, owned by the Al-Dun Amusement Co., West Point, Ga., has reopened. . . . Peggy Duncan, of U-I, was married. Also Lucille Alls was married to James Hill. . . . The Astor Pictures of Georgia, will move into their new quarters about March 15. . . . Otis Smith appointed as assistant to manager Sam George of the Paramount theatre. . . . March 15 has been set for the opening of the new 300-car drive-in at Indian Rock, Fla., owned by Mrs. Sarah Higginbotham. . . . Mr. and Mrs. Pete Brice, general manager Pal Amusement Co., Vidalia, Ga., back after a vacation spent in Miami. . . . Harry Laskars has joined Warners.

BALTIMORE

Leon Back, Rome Circuit head in New York to view Cinerama. . . . Henry Fey, Eureka projectionist, died of a heart attack. . . . Frank L. Gibson, Sr., chief projectionist at Loew's, has returned to work after an illness. . . . Richard Dizon is new assistant at Rappaport's Little theatre. . . . Jack Levin, of the Irvington theatre, is in Florida. . . . Rex theatre case against the film companies has been settled out of court. The house, closed since January, will reopen sometime in April. . . . Allied Theatre Owners of Maryland's film committee met to discuss the 3-D problem. . . . Leon Back, accompanied by Lauritz Garman of the Uptown; Sam Temple, Durkee Circuit; and Morton Gerber, of District Theatres, attended the 3-D panel discussion in Philadelphia sponsored by the Allied Theatre Owners of Eastern Pennsylvania. . . . Ted Kirwan has returned from New York to his New theatre here.

BOSTON

Several theatres outside the Boston limits have been equipped for three-dimensional films, including the Rex, Manchester, N. H.; the Scenic, Keene, N. H.; the Saxon, Fitchburg; the Medford, Medford, and the Magnet, Clarendon, N. H. . . . Officials of Interstate Theatres Corp. have decided to equip at least two theatres with 3-D systems in the near future, although neither the theatres nor the system has been selected. . . . Martin J. Mullin, president of New England Theatres Inc., has booked the Warner 3-D feature, "House of Wax" into the Metropolitan theatre for two weeks starting April 23, marking the second new-process film at play this theatre. "Bwana Devil" had a two-week engagement in February. . . . Clinton Harrington, formerly with ATC, is the new assistant manager at the Beacon Hill, Boston.

BUFFALO

Harry Berkson and Nate Dickman have leased the Delaware drive-in theatre. . . . The Lakeshore drive-in down in Lakewood opens March 5 under the management of Don Becker. . . . Jack Goldstein, sales manager of the local National Screen office journeyed to New York last week-end on business. . . . Edward J. Wall, Paramount field representative, was in to discuss campaign on "The Stars Are Singing," opening March 18 in the Paramount. . . . John Zimmerman, manager of UPT's Niagara theatre, is ill in a local hospital. . . . Members of Tent 7, Variety club, celebrated Fiesta Night last Saturday. . . . Smith & Constantine are re-opening the Cameo theatre in Syracuse. It has been closed since last July. . . . Mike Carr has re-opened the State theatre in Caledonia. Mike formerly operated the World in Rochester. . . . Lillian Rosen, RKO-Radio exchange contract clerk, is recuperating at home from an operation.

CHICAGO

"Peter Pan" continues to do sensational business at the State Lake here, racking up

\$39,000 in its third week, and a total of over \$150,000 in its first three sessions. . . . The New Garden, Canton, Ill., has been taken over by the Kerasotes Circuit as of March 1 from the Hainline Circuit. . . . Burtus Bishop, MGM midwest division manager, married Dolores Heling, Milwaukee model, February 14. . . . The Schoenstadt Circuit will operate the Starlite drive-in, Oak Lawn, Ill., this summer, with the opening set for March 27. . . . Leonard Grossman is reopening the Rena, Chicago, March 6. . . . The Ridge, Griffith, Ind., and Marks Bothers' Sunset, Chicago, and Double, Skokie, have announced that they will open March 6. . . . Ruth Clausen, formerly of the office of the Clark theatre, is working for Jim Booth in the furniture business.

CINCINNATI

Two pictures playing RKO houses simultaneously at advanced prices are making box office records. United Artists' "Bwana Devil" at RKO Albee and "Peter Pan," at the RKO Palace. . . . Willis Vance was elected president of Theatre Owners Corporation. Charles Ackerman was named first, and Louis Wiethe, second vice-president. Herman Hunt was elected secretary and Maurice Chase, treasurer. Rex Carr was reelected general manager and assistant secretary and treasurer. Directors, in addition to the officers, are Robert Strauss, Elstun Dodge, Jack Bauer, Sante Macchi, Jerome Kuntz and John Hewett. . . . Services were held February 28, for Dewey Vanscoy, manager of the Lamax theatre, in Wilmington, Ohio, who died in the Clinton Memorial Hospital of a heart attack. He was 55. . . . Mitchell Blachschleger, United Artists salesman heretofore covering Kentucky, has been transferred to Columbus, Ohio, replacing Jack Frisch, resigned. James Curran, formerly with Republic, has joined UA as Kentucky salesman.

CLEVELAND

Frank Masek, National Theatre Supply manager, reports that 35% of the fifty 3-D equipment orders on his desk are for theatres located in smaller, northern Ohio towns. . . . Mori Krushen, U.A. exploitation director, and field representative Howard Pearl are here to set a big advance campaign on "Moulin Rouge" opening its third pre-release engagement at Loew's State on March 14. . . . J. R. Vogel announces a shift in local theatre management following the resignation of State theatre manager Vaughn O'Neil to go into another business. Sam Shubouf is transferred from the Park to handle both the State and Ohio, while Frank Arena is promoted from the Ohio to succeed Shubouf at the Park. . . . Wallace "Doc" Elliott return from the west coast to resume as Warner manager in Lima, O. . . . Jerry Koerner, former Columbia booker

(Continued on opposite page)

WHEN AND WHERE

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 14-15: Annual convention, Kentucky Association of Theatre Owners, Seelbach Hotel, Louisville, Ky.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

(Continued from opposite page)

who has been away from the industry several years, succeeds Jerry Whitesell, as MGM city booker. Whitesell is going into the TV business in Greenville, O.

COLUMBUS

Safety director Donald D. Cook said that the city will appeal to the Ohio Supreme Court the recent decision by the Court of Appeals which ruled that charity bingo operators cannot be arrested by police, even though "the games are lotteries and seem to violate the Ohio Constitution." Bingo has been banned by local ordinances. . . . The Federal Communications Commission formally approved the sale of local television station WTVN to the Taft family of Cincinnati. . . . Edwin S. Burdell, president of Cooper Union for the Advancement of Science, New York, denied rumors that the Grand theatre building here may be sold to a nationally-known hotel chain. . . . Mrs. Virginia Trannett, publicity representative of the Hartman, has returned to work after being injured several weeks ago.

DENVER

During the recent blizzard, general over this region, Frank Green, Universal salesman, was stalled outside Sidney, Neb., for 12 hours, and slept in his car. . . . Carl Mock, a theatre appliance salesman, was in the same storm, but his car was parked in town. . . . Bruce Marshall, Columbia salesman, has a new daughter, Jillann, born at Presbyterian. . . . Barney Shooker, on film row since 1919, was honored at a luncheon given by Robt. Hill, Columbia branch manager, in honor of Shooker's 20 years with Columbia as a salesman. . . . Merle Swank and Don Phillips have bought the McCook drive-in, McCook, Neb., from Hankey and Giddings.

DES MOINES

A 300-car drive-in theatre will be built on Highway 30 near Hawarden this spring. The theatre will be erected under the supervision of H. J. Lankhorst, Jr., operator of the Sioux and Comet theatres at Hawarden. . . . A survey by Vern Hagemann, operator of the Waverly theatre in Waverly, shows that Jane Russell and the other glamor gals are getting the brush-off there. Theatre fans in the area prefer Ma and Pa Kettle and pictures like "My Pal Gus" and "Cheaper by the Dozen." . . . The first 3-D showing in Des Moines was March 5 when "Bwana Devil" appeared at the Des Moines. In Davenport, three theatres are making plans for 3-D. They are the RKO Orpheum, the Capitol and Coronet. . . . J. J. Sparks, former RKO booker, has returned after two years' service with Uncle Sam. Upon his return, "Sparkie" was named RKO salesman.

HARTFORD

Sam Wasserman, Bob Hoffman, Alex Schimel, John Pavone and Sam Germaine have been named to a committee by Variety Club of Connecticut, Tent 31, to consider sponsoring one or more performances at Melodybrook Playhouse, summer tent theatre in Milford, Conn. The tent would use proceeds for charitable work. . . . Paul W. Amadeo, general manager of the Pike Drive-In Theatre Corp., Newington, Conn., is back at his desk, following surgery. . . .

EXHIBITOR-SHOWMAN SHOWS HOW IN POLIO DRIVE CLEANUP



The check for \$2,750 represents the collection in the Polio Auction at the Delft theatre, Iron River, Mich., and is handed by Toni Sattler, wife of the theatre's manager, to E. Burr Sherwood, chairman of the county polio drive. George Sattler looks on at the right

IRON RIVER, Michigan: The major credit for the outstanding success of this year's Iron County March of Dimes campaign is given to local exhibitor George Sattler and his wife, Toni. An auction, held on the stage of Mr. Sattler's Delft theatre January 30, produced a neat \$2,750 to push total campaign receipts over the \$5,000-mark, \$2,000 more than the goal set by the local polio committee. As a result, both Mr. Sattler and the industry he represents have come in for much favorable mention press-wise and unofficial.

The Iron River exhibitor got the auction ball rolling weeks in advance through his regular radio broadcast "Let's Go to the Movies" over station WIKB. Interviewing polio victims and visiting polio hospitals, Mr. Sattler also gave prominent mention to other campaign activities, including a benefit basketball game, a turkey shoot and a benefit dance. The biggest event, of course, was the Delft theatre auction, held in conjunction with a sale of baked goods

in the theatre lobby. All articles, baked and otherwise, were donated by members of the community.

At 9 o'clock of the big night, Mr. Sattler threw open his doors to the public and for the next three hours there was spirited bidding for everything from dogs, turkeys, bicycles, plumber services and sacks of flour, to skis, record players, paint, spaghetti dinners and a week at a lake cottage. The auction was broadcast over WIBA and Mrs. Sattler accepted bids telephoned in by interested listeners. To keep the crowd in a buying mood, a mobile national guard kitchen unit gave out free coffee and doughnuts and other refreshments donated by local firms.

The results broke all previous country records and earned Mr. Sattler the lasting respect of his community, including that of E. Burr Sherwood, county polio chairman, who credited Mr. Sattler with having "spearheaded the drive's major campaign."

Sal Adorno, Sr., general manager of the M & D Theatres, Middletown, Conn., and Mrs. Adorno are in Phoenix, Ariz., on a vacation. . . . Joseph Giobbi, manager of the Crown theatre, Hartford, was married to Miss Loretta Dominic. . . . Walter R. Wilson, assistant manager, Paramount theatre, New Haven, recently wed Miss Catherine A. Nunziante. . . . Franklin Ferguson of the Bailey Theatres, New Haven, has been named general chairman of New Haven's observance of United Nations Week.

JACKSONVILLE

The Palace theatre had seven shows daily during the first run of "Peter Pan," instead of the usual five shows. . . . The Edgewood

theatre is now managed by Robert Case, former drive-in operator in New York state. . . . The early spring weather is being welcomed by North Florida drive-in operators. . . . Mr. and Mrs. Carl Carter, operators of the Ribault, Air Base, and Ritz drive-ins, were vacationing in Key West. . . . Tommy Harper, new MGM publicity man for the southeast with headquarters here, has been looking over his territory. Emory Austin, former MGM exploiteer in Atlanta, has been advanced to a New York desk. . . . Austin Gilmore, theatre man from Sarasota, has been appointed to a publicity job here by Florida State Theatres. . . . Harry Botwick, FST executive, watched over the reopening of the enlarged Hillsboro drive-in at Tampa, now managed by Joe Taylor.

(Continued on following page)

INDIANAPOLIS

"Bwana Devil" is getting a lot of attention at the Indiana, despite local excitement over the state high school basketball tournament and a heavy snowfall Sunday night. Estimates for the first week run as high as \$40,000. . . . The Allied Theatre Owners of Indiana have postponed their southern regional film clinic, originally planned for March 24, until new dates are set for the Kentucky Allied convention. . . . Howard Rutherford, manager of Loew's, is vacationing in Miami for three weeks. . . . The Avalon, formerly operated by Earl Bell, is being converted into a neighborhood church. . . . Early bird drive-in operators here are getting ready for reopening scheduled about March 15.

KANSAS CITY

Winter storms continued to bypass Kansas City; but the territory has been hard hit. . . . Attendance was not extraordinary at first runs and subsequents in the last week of February. . . . Despite numerous obstacles to attainment of last year's high record of collections for the March of Dimes, the public contributed nearly \$15,000 through audience collections and receptacles at theatres in Greater Kansas City, and more than \$11,000 in Jackson County, Mo. . . . Preliminary reports on the results of the "Brotherhood" campaign at Kansas City, indicate that exhibitors have taken part more generally than last year, with consequent larger response. Several exhibitors gave their personal attention to the promotion in their theatre lobbies.

LOS ANGELES

Gail Parker, formerly with the Roy Dickson office, has joined the Paramount organization as booker, a position he previously had before his affiliation with Dickson. . . . Irish Ross, PBX operator at Metro, is back from a three-day vacation in Las Vegas. . . . "Chuck" Piercy, Preferred Theatres, became the father of a six-pound baby boy christened Charles Seth. Mother is the former Lucille O'Brien, FWC secretary to Frank Prince. . . . Jennie Pence, Warner contract department, returned from a three-day trip to Fresno. . . . E. V. Libby is the new operator of the Empire, formerly managed by Mort Goldberg. . . . Gerald Vacchio has succeeded Sammy Fradkoff as manager of the FWC Maywood, Maywood. . . . The new manager of both the Towne and Sierra theatres, in San Fernando, is showman James Wombel.

MEMPHIS

Four Memphis theatres are again operating "bank nights" with cash drawings. They are Linden Circle, Crosstown, Memphian and Frayser drive-in, all operated by M. A. Lightman Sr. Police ordered bank nights stopped last week but granted a five-week extension to permit the theatres to dispose of their jackpots of cash on hand. . . . M. A. Lightman Jr., Malco executive, was in New Orleans on business. . . . Walter Titus, southern division manager for Republic, New York, was in Memphis on business. . . . F. T. Murray, New York, manager of branch operations for Universal, was in town. . . . Russell Wilson, owner, Sunset drive-in, Calvert City, Ky., will open for the season March 8. . . . Jimmie Rod-

gers, former branch manager for Columbia, is improved at Kennedy Veterans Hospital where he has been seriously ill. . . . M. S. McCord, Little Rock, head of United Theatres Corporation, was in Memphis on business.

MIAMI

Stanley Weiner from the New York offices of Manor Films was in town working with Bill Dock of Florida State Theatres on publicity for the showing of "Leonardo Da Vinci". . . . "Call Me Madam" due for a "triple threat" Florida premiere at the Miami, Carib and Miracle on March 1. The same trio of theatres broke all opening-day box office records with the showing of "Moulin Rouge". . . . With Mitchell Wolfson offering the lease of the Plaza theatre on Miami Beach for a possible TV studio, and Southern Bell and American Telephone and Telegraph reporting facilities available, the next move for origination of nationally televised shows from this area is up to the stars and the networks, according to Hank Meyer, Miami Beach public relations. . . . Wometco started its 2nd annual Showmanship Contest on March 1. Contest runs 13 weeks and cash prizes total up to some \$2,250.

MILWAUKEE

William J. Pierce will leave the Savoy theatre here, where he has been manager for 16 years, to take over as manager of a new outdoor theatre here. The new theatre is the Highway No. 15 outdoor theatre, owned by Mike Chesnick and Mike Rischman. It has a 527-car capacity and is expected to open as soon as possible in April upon its completion. . . . An autograph party was held in the lobby of the Alhambra theatre for Audie Murphy, Susan Cabot and Renate Hoy when they made a personal appearance in behalf of "Gunsmoke" which opened there last week. . . . Hugo Vogel, Theatre Equipment, joined his wife in Florida for a ten-day holiday. . . . "Ivanhoe" went into its 2nd week at the downtown Strand.

MINNEAPOLIS

Harry French, president of Mimesota Amusement Co., is vacationing in Florida. . . . Harry Walders, district manager for Italian Film Exports, was in contacting for distribution of his pictures. . . . Sherm Fitch, RKO branch manager in Sioux Falls, S. D., stopped here on his way back from the Chicago district sales meeting. . . . Ed Borgan, Universal exploiter, was in working on "Desert Legion" opening at Radio City, March 13. . . . John Bollig, Sr., hopes to open his new drive-in at Garrison, Minn., about May 15. . . . The Hollywood, Cambridge, Minn., has tied in with local merchants and is offering free admission on Wednesday nights. . . . Ben Marcus, Columbia midwest district manager, was in. . . . Anton Schultz plans to open his Corral drive-in at Bismarck, N. D., sometime about April 10.

OKLAHOMA CITY

R. Lewis Barton Theatres, have bought the Agnew theatre from Video Theatres. The Agnew is the 13th theatre in the Barton chain in Oklahoma City. . . . Woody Minor is the new manager of N. W. drive-

in theatre. He formerly managed a theatre in Wewoka, Okla. . . . Choc Hudson is the new manager at the Knob Hill theatre, one of the Barton Theatres. . . . Doyle Mowrey, city manager for the Commonwealth Theatres, Inc., operators of two drive-ins in Joplin, Mo., opened the Tri-State drive-in on West Seventh Street, February 27, nearly a month ahead of the originally scheduled date. . . . C. W. Tipton of Manilla, Ark., who operates theatres at Manilla, Monette and Caraway, has purchased three-dimension equipment for his theatres.

OMAHA

The State theatre gave Omahans their first look at three-dimension films. Seats were filled for the presentation of Sol Lesser's Stereo-Techniques program. . . . During a storm of near-blizzard proportions, four ambassadors from Hollywood plugging "Gun Smoke" drew hundreds of fans to the Orpheum. The four were Audie Murphy, Susan Cabot, Renate Hoy and Jesse White. . . . Funeral services were held for C. J. Kremer, 68, owner of the Rialto theatre at Stanton, Neb., since 1918, at the Methodist Church there. . . . Mr. and Mrs. Sherman Address, Ponca, Neb., theatre owners many years, were feted at their son's home on their 61st wedding anniversary. . . . Max Rosenblatt, RKO branch manager, attended the 25th anniversary drive meeting at Kansas City to set preparations for the March 1 kickoff.

PHILADELPHIA

Melvin Fox, head of the independent Fox Theatres chain, will leave for Israel at the end of the month with recreation commissioner Fredric R. Mann, in behalf of the Allied Jewish Appeal. . . . The Ventnor, Ventnor, N. J., has been closed for renovations. . . . The Hammonton, Hammonton, N. J., is now operating Fridays through Mondays. . . . John Ivanitch, Truckville, Pa., is now booking and buying for the Penn, West Reading, Pa. . . . Monogram Pictures purchased the building which it presently occupies here for \$10,000. . . . Theatre decorator David E. Brodsky has been named for a third term as president of the Downtown Jewish Orphan Home. . . . Louis Wakshul is now in charge of the film payment department at Allied Buying and Booking Service. . . . Charles Stiefel, veteran exhibitor, announced the engagement of his daughter, Esther, to Lenard B. Sternberg, assistant program manager of Radio Station WHAT here.

PITTSBURGH

Sam Gould, city manager for Warner Brothers in Greensburg, and who has been associated with Warners for more than 20 years, has resigned and will manage two theatres in nearby New Castle for the Norbert Stern outfit. . . . The Pittsburgh Tent of the Variety Club has inaugurated a new series of "King For A Month" dinners and will have Mayor Lawrence as first guest speaker. Bill Finkel and George Neff are chairmen of the affairs. . . . Gary McHugh, manager of the Squirrel Hill theatre since last summer, has resigned and has returned to New York to resume his career in the concert and opera fields. He has been succeeded by Earl Gordon of Toronto, who has

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been with the chain for four years. . . . Willard Johnson who has been associated with Warner Brothers in Philadelphia for the past five years will come here as manager of the Belmar theatre in Homewood, replacing Tony Cotsozimis who has resigned. . . . Werner Lund, the Carmichaels theatre owner, has been elected president of the Carmichaels Chamber of Commerce.

PORTLAND

Business is on the upgrade at nearly all first run theatres with most holdovers going strong. "Bwana Devil" opened at the Paramount with hiked prices. . . . The Broadway has announced that it will show WB's "The Wax Museum." . . . Orpheum manager Kenny Hughes has a big promotion on for "The Stars Are Singing". . . . Mayfair manager Herb Royster has a brand new auto. . . . William Consodine, MGM executive, wandering around town for a couple of days. . . . Walter Hoffman, Paramount field man, in town for a quick trip. . . . Also Max Berutt, of Warner Brothers.

SAN FRANCISCO

United-California has closed the Diamond, Oakland and plans are to dismantle the building. . . . Irving Levin, San Francisco Theatres Inc., has inaugurated an art policy for the Balboa. . . . George Uribe has been promoted to assistant at Loew's Warfield by manager Boyd Sparrow. . . . Stanley Luce resigned as manager of the Paramount. . . . Audrey Dallas, bookkeeper, new to the industry, replaced Richard Lemon, resigned from United-Paramount. . . . Saiichiro Hattori, 74, part owner of the Lincoln, Stockton, died Feb. 20. He is survived by his widow and four children. . . . Dean Malcolm, second shipper, Warner Brothers, is the father of his first child, a son. . . . New officers for the Film Colony Club are Helene Shearer, president; Gladys Paul, vice president; Maude Rogers, secretary, and Jesse Cole, treasurer. . . . Mary Marquart, secretary to S. J. Gardner, MGM, is due back from vacation March 9.

TORONTO

Odeon Theatres' Odeon at Sapperton, B. C., is undergoing alterations and renovations. . . . Associated British-Pathe's color film of the Coronation, "Elizabeth Is Queen," will be released in Canada by International Film Distributors. . . . Gayety theatre, Montreal, has been purchased by the Bronfman family, owners of Seagram's Distillers, as an investment property. . . . Phil Pendry, local newsreel man for Warner-Pathe, is engaged to be married to Susan Monroe. Another of the film industry to become engaged is Mildred Stein, of National Film Board. . . . The Annual Variety Club ball game has been set for June 29. . . . Both of Canada's theatre circuits, Odeon and Famous Players, are co-operating to raise money for the National European Flood Relief Committee.

VANCOUVER

Joseph Branger, manager of the Tivoli theatre in Calgary, is back from a look-see at the studios in Hollywood. . . . Famous Player officials from the East said the local art shop under the management of Bill Baillie is second to none in Canada. . . .

Shirley Turcott, of the Plaza staff, was hospitalized for appendix operation. . . . Micky Goldin, president of the Vancouver branch of the Canadian Picture Pioneers and manager of the Studio, hospitalized for a check-up. . . . Marge Dick, of the Odeon-Hastings, has resigned to raise a family. . . . Mary Brunt, from the Orpheum, is a new addition to the Vogue staff. . . . Lou Karp, local Famous Player, back from a Vancouver Island fishing trip. . . . The Vancouver branch of Canadian Picture Pioneers are holding their annual dinner and election of officers March 27.

Court Ruling Presages Sale of Swiss Firm

A Federal Court ruling in Washington has moved closer to completing the sale of the Swiss-owned General Aniline and Film Company to private business. The government took over control of the firm during World War II claiming the Swiss ownership was just a cloak to hide actual German control. However, since the Swiss owners are suing to regain their interest, the justice officials cannot sell the holdings to private American owners until the court litigation is settled. Chief District Court Judge Bolitha J. Laws has tentatively dismissed the Swiss suit and given the foreign firm three months to obey an earlier court order to produce thousands of necessary documents.

Michigan Allied Plans Convention April 27

Allied Theatres of Michigan will hold their annual convention April 27-29 at the Hotel Tuller Variety Club rooms in Detroit. The annual meeting of the Michigan exhibitors has been advanced to a Spring convention because of the immediate interest displayed in three-dimension projection. Engineers and other experts in this field will discuss progress, plans and development of three-dimensional films.

Canada Theatre Capacity Gained 25,000 in 1952

TORONTO: Capacity of theatres in Canada increased by some 25,000 seats in 1952. According to the latest tabulations, 52 standard theatres were opened. This is in addition to the 24 drive-ins opened. Already 1953 looks to be another record year as 33 theatres are under construction, and 17 are in the blueprint stage. During the past year, six 16mm situations were converted to 35mm. Largest of the theatres opened was Famous Players' Paramount in Edmonton with 1,400 seats, followed by the Alouette in Montreal with its 1,325 seats. Third on the list was the 994-seat Westwood in Toronto.

DeMille Wins Poll

The Independent Theatre Owners Association of New York has chosen Cecil B. DeMille the outstanding producer-director of 1952 and his "The Greatest Show on Earth" the top money-making film of the year, according to the results of a poll of 10,000 theatres in this country.

Welfare Unit Is Formed in Wisconsin

After many years of planning, Wisconsin industry leaders finally have achieved the realization of their dreams in forming a welfare organization to take care of all employees of the local motion picture industry. The first formal meeting of this organization, Showman's Guild, Inc., was held February 17 at the offices of the Fox-Wisconsin Amusement Corporation in Milwaukee.

All branches of the industry were represented at this meeting in which the aims and purposes of the organization were explained. After the group agreed on the need for this committee, a board of directors, consisting of 36 men, and an executive committee, made up of 12 men, were chosen.

Harold J. Fitzgerald, president of the Fox-Wisconsin Amusement Corporation, presided over the first meeting. He pointed out that an organization such as this one "can be a relief to those in need without embarrassment." Membership and help extended will be limited to people in the motion picture industry and allied organizations in Wisconsin and Upper Michigan. It does not include television, radio or night clubs.

Officers for the first term in this new organization are Harold J. Fitzgerald, president; Ben Marcus, first vice-president; A. D. Kvoil, second vice-president; L. F. Gran, treasurer; Oliver Trampe, assistant treasurer; and Jack Lorentz, secretary.

Of the 36 board members, 12 are picked for a one-year term; 12 for a two-year term; and 12 for a three-year term. The 12 executive committee members and officers are chosen for one year only.

To Provide Blind With Sound Tracks Gratis

Sound tracks from films distributed by the American companies, transferred to 12-inch records, will bring Hollywood stories into the homes of the nation's blind without charge on a lending library basis. The project, called "Sightless Cinema," will be carried forward by the National Foundation to Entertain the Blind, a membership corporation chartered in New York State, of which Leon J. Rubenstein is executive director.

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Legion Approves Six of Seven New Productions

The National Legion of Decency this week reviewed seven films, putting four in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; and one in Class B, morally objectionable in part for all. In Section I are "Gold Town Ghost Riders," "Hurricane of Pilgrim Hill," "I Love Melvin" and "Old Overland Trail." In Section II are "The Story of Mandy" and "The Three Musketeers." In Class B is "Devotion" because it "tends to condone illicit actions and to misrepresent religious practices; suggestive costuming, dialogue and situations."

Three Stores to Show "The Robe" Paintings

Twentieth Century-Fox has announced the selection of three additional department stores to exhibit the Dean Cornwell paintings for "The Robe." Currently on display

at Davison-Paxon, Atlanta, the paintings will next be unveiled to the public at Macy's, Kansas City, March 16-21, and Macy's San Francisco, March 23-28. Invited groups of civic and social figures, as well as exhibitors will attend the openings of the film this fall.

File Damage Action for New Film Sale to TV

HOLLYWOOD: Producers of eight motion pictures, released in 1948 and 1949, have filed a \$2,000,000 damage suit in Los Angeles Superior Court against distributors for selling new films to television. The action also asks for a restraining order to prevent further showings of the producers' films on television. The producers involved are Jack Schwarz' Equity Pictures, Inc. and Equity Films, Inc.; Orbit Pictures Inc. and Orbit Productions, Inc. The defendants are Chesapeake Industries Inc., Motion Pictures for Television, Inc., UA, Eagle Lion Classics, Eagle-Lion Films, Pictorial Films and Motion Pictures Unlimited.

3-State Group Resigns from Western Theatre Owners

Theatre owners of Washington, Northern Idaho and Alaska have officially resigned from Western Theatre Owners, Hannah Oppie, executive secretary, announced this week in San Francisco. The reason for the resignation was said to be that the group did not care for any outside contact and desired instead a strong statewide organization.

Plan Gala Circuit Show For Cerebral Palsy Fund

The entire proceeds from the opening night benefit premiere of the Ringling Brothers-Barnum & Bailey Circus at New York's Madison Square Garden, April 1, will go to the United Cerebral Palsy of New York City, Inc., Mrs. Leopold Stokowski, chairman of the Circus Premiere Committee, has announced. Tickets for the gala performance will go on sale March 9 and range from \$1.50 to \$50 a seat.

"What the Picture did for me"

Allied Artists

BATTLE ZONE: John Hodiak, Linda Christian—This is one of the most outstanding war films on Korea yet to come out. It is of a different angle from most war films. It appealed to everyone who came. I have never had an Allied Artists' picture flop here. Wish I could say that for some of the larger studios who have those steep rentals. Played Sunday, Monday, February 8, 9.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CRAZY OVER HORSES: Leo Gorcey, Huntz Hall—Played this with a Little Rascals comedy to a better than average midweek. Played Wednesday, Thursday, February 11, 12.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

HERE COME THE MARINES: Leo Gorcey, Huntz Hall—Played as double bill with "Apache Country" (Col.) to the best weekend of 1953. Satisfied patrons and many good comments. Small town and rural patronage. Played Friday, Saturday, February 6, 7.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

Columbia

HAPPY TIME, THE: Charles Boyer, Louis Jourdan—One of the best pictures that Columbia has put out in many a year, and this means better than "Born Yesterday." It is something different that appealed to most of the customers who came to the theatre, though there were not very many. Bobby Driscoll really stole the show, and the very last scene of the picture where he kisses his girl friend brought more laughs than all the other scenes put together. Congratulations, Columbia. Played Sunday, Monday, February 1, 2.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

MY SIX CONVICTS: John Beal, Gilbert Roland—Something different, a very good picture which played to a full house Sunday, and a snow storm Monday didn't keep them away. Play it if you haven't. Played Sunday, Monday, February 8, 9.—Baumann & Laird, White River Theatre, White River, So. Dak.

Metro-Goldwyn-Mayer

ABOVE AND BEYOND: Robert Taylor, Eleanor Parker—A superior motion picture that brought many a tear to my female patrons. Our business was very good due to the giant heralds that we had printed on the film and had delivered on the day of the film's opening. Must admit that MGM makes wonderful motion pictures, but their rentals are just too high. I should think they would rather sell more films at a lower price than a few films at a high price! Played Sunday, Monday, February 4, 5.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CARBINE WILLIAMS: James Stewart, Wendell Corey—No complaints on this picture, box office about average. Weather good. Played Sunday, Monday, February 8, 9.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel—A beautifully put on Technicolor picture that was dull to watch in a lot of places. Red Skelton was miscast in this one. The ladies loved it, but not enough of them. Played Sunday, Monday, February 22, 23.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—A picture with beautiful color effects and which without color wouldn't be much. MGM calls it a musical, but it is really a combination musical and life story. It did not do very well for us, but believe this was partially due to the fact that we ran it late. Comments all good. Played Tuesday, Wednesday, Thursday, February 17, 18, 19.—Dick Smith, Albany Theatre, Albany, Ind.

SCARAMOUCHE: Stewart Granger, Janet Leigh—

MOTION PICTURE HERALD, MARCH 7, 1953

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

READY WELCOME FOR NEW CONTRIBUTORS

In the short time since the first of this year, no less than 14 exhibitors have joined the ranks of regular contributors to the columns of the What the Picture Did for Me section of *Motion Picture Herald*. It is, as always, a forum by and for exhibitors and its importance has been proved over the years. The new contributors, herewith welcomed:

BAUMANN & LAIRD, White River Theatre, White River, S. D.

HAROLD BELL, Opera House, Coaticook, P. Q., Canada.

LEE BELL, Mulkey Theatre, Clarendon, Texas.

FRANK R. CHAMROD, West Theatre, George West, Texas.

W. C. EAMARK, Legion Theatre, Bienfait, Sask., Canada.

ROY A. FARR, Farr-Best Theatre, Mansfield, Texas.

WAYNE GOODWIN, Butler Theatre, Butler, Ind.

R. KELLEY, Bel-Air Drive-In Theatre, Os-good, Ind.

KENNETH KINZER, Rex Theatre, Elgin, Ore.

PAUL C. MERRYMAN, Lyric Theatre, Covington, Ind.

W. ROBERT SHEPHERD, Regent Cinema, South Shields, England.

J. R. SNAVELY, Leith Opera House, Leith, N. D.

E. M. STARKEY, Rex Theatre, Berlin, Wis.

BOB WALKER, Uintah Theatre, Fruita, Colo.

While business was off for this one, it was remarkable the number of people who came thinking they would not like it and went home to praise it. Costume pictures are about worn out in this little town, but there is no doubt this picture was well done. Played Sunday, Monday, February 8, 9.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

THAT MIDNIGHT KISS: Mario Lanza, Kathryn Grayson, Jose Iturbi—Doubled this with "Watch the Birdie," also Metro. These two pictures must have played six of the fourteen cinemas in the town before they got here, and in fact the Lanza picture had played here in 1950 to moderate business, but this revival program was tops. Wish I had kept it on instead of Metro's "When in Rome" which played the end of the week. Boy, did we suffer! Played Monday, Tuesday, Wednesday, February 2, 3, 4.—W. Robert Shepherd, Regent Cinema, South Shields, England.

WILD NORTH, THE: Stewart Granger, Cyd Charisse—A very fine picture which everyone enjoyed.

Even the children were quiet, for once. Small town and rural patronage. Play it. Played Sunday, Monday, January 25, 26.—Baumann & Laird, White River Theatre, White River, So. Dak.

Paramount

DENVER & RIO GRANDE: Edmond O'Brien, Sterling Hayden—A very good action picture which pleased our patrons 100%. They always turn out for a good picture. Small town and rural patronage. Played Wednesday, Thursday, January 28, 29.—Baumann & Laird, White River Theatre, White River, So. Dak.

GREATEST SHOW ON EARTH, THE: All Star Cast—This is one of the really great shows and deserves only good comments. We did very well the four days it played, although there was plenty of flu at that time. Also collected donations for the March of Dimes to the amount of \$144.00. Played Friday, Saturday, Sunday, Monday, January 30, 31, February 1, 2.—Baumann & Laird, White River Theatre, White River, So. Dak.

JUMPING JACKS: Dean Martin, Jerry Lewis—Slow beginning. There seems to be no doubt that these two have caught the British man-in-the-street's imagination, although the opinion seems to be that more wise-cracking is needed, with less song and dance padding. Played Thursday, Friday, Saturday, Sunday, January 15, 16, 17, 18.—W. Robert Shepherd, Regent Cinema, South Shields, England.

RKO-Radio

LOOK WHO'S LAUGHING: Lucille Ball, Edgar Bergen—This was very good. We used a Filmack Valentine trailer on it and gave away some flowers and candy, also a dinner for two. I think it paid off very well. Weather good. Played Friday, Saturday, February 13, 14.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

LUSTY MEN, THE: Susan Hayward, Robert Mitchum—A very good picture, but stretched out a little long. Only a few features should be over 100 minutes, and this is not one of them. The box office takes in no more for a long program than it does for a short one, and it costs more to run it as it gets you into over-time and extra overhead. Did very well on Sunday, but fell down on Monday. Played Sunday, Monday, February 15, 16.—Dick Smith, Albany Theatre, Albany, Ind.

TARZAN'S SAVAGE FURY: Lex Barker, Dorothy Hart—Seems we can't go wrong with Tarzan, regardless of who plays the lead. Had a good average week. The second feature, "Unknown World" (Lippert) helped. Although most patrons found the latter less credible than other "into space" films, "Unknown World" turned out to be not at all bad. Anyhow, the kids brought their parents. Played Monday, January 19.—W. Robert Shepherd, Regent Cinema, South Shields, England.

Realart

HIT THE ICE: Bud Abbott, Lou Costello—We are having rather bad luck with our Friday pictures due to basketball games. However, this one drew in spite of the keen competition. The people here never seem to tire of Abbott and Costello and I always have some booked, either new ones or reissues. If you

(Continued on following page)

(Continued from preceding page)

live in an A & C community, be sure to play this. Played Friday, Saturday, January 23, 24.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

RETURN OF THE TEXAN: Dale Robertson, Joanne Dru—This was well liked by all. Played to above average crowd. You can't miss by playing it. Small town and rural patronage. Played Wednesday, Thursday, February 11, 12.—Baumann & Laird, White River Theatre, White River, So. Dak.

SNOWS OF KILIMANJARO: Gregory Peck, Susan Hayward—Boys and girls, it isn't worth the effort. It just didn't stand them out. Oh, it did better than average, but not enough to cover the extended time and preferred time plus super advanced terms. It's well done, but I couldn't see where the mountain or Africa fit into it. Yes, I saw it several times. It's an adult picture and not worth the terms. Played Sunday, Monday, Tuesday, February 8, 9, 10.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

SOMETHING FOR THE BIRDS: Victor Mature, Patricia Neal—Dated this as near the inauguration as possible. It should have been funnier, but is a cute little film and was pleasantly received. Played Friday, Saturday, January 23, 24.—Elaine S. George, Star Theatre, Heppner, Ore.

STARS AND STRIPES FOREVER: Clifton Webb, Ruth Hussey—A magnificent picture—music wonderful. Clifton Webb at his very best (enough said!). Debra Paget does a great job of acting and my patrons just loved it! Played Sunday, Monday, Tuesday, January 25, 26, 27.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

STARS AND STRIPES FOREVER: Clifton Webb, Ruth Hussey—Splendid picture. Way above average business. Noticed some people came to see it twice. This is the kind of picture that creates favorable comment. Played Sunday, Monday, Tuesday, February 1, 2, 3.—Frank Vesley, State Theatre, Hollister, Calif.

TAKE CARE OF MY LITTLE GIRL: Jeanne Crain, Jean Peters—Canadian exhibitors, be careful with this one. It is entirely set in an American college and the dialogue is full of talk about sororities, talents and other mystifying data. Strictly talkie—no action—yet surprisingly, business was average to slightly above. Double billed with "Savage Drums" (lappert), which may be what they came to see. Played Tuesday, Wednesday, February 13, 14.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

United Artists

MUTINY: Patric Knowles, Angela Lansbury—To me there wasn't anything special about this picture, but something that did interest me was that we had an excellent box office report on it. We played it with a couple of RKO two reels to fill out the running time of our usual Saturday show. The color was very good, even though anything else about it wasn't. Played Friday, Saturday, January 30, 31.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

UNTAMED WOMAN: Lyle Talbot, Doris Herrick—The picture was very poor, but our business was very good due to the eye-catching title of this picture. It drew quite a few teen-agers and a lot of the male adults, but as for me, I wouldn't walk across the street to see such a picture. They say in Hollywood, "Movies are better than ever." Well, if they keep making pictures like this, they are going to be worse than ever! Played Friday, Saturday, February 6, 7.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Universal

LADY FROM TEXAS: Mona Freeman, Howard Duff—A very nice little picture with wholesome treatment and beautiful photography. The little old lady from "Harvey" is really the whole show. Box office good! Played Monday, Tuesday, Wednesday, January 26, 27, 28.—W. J. McGregor, Audio Theatre, Gladstone, Man., Canada.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—Excellent is the word for it. Hope Julia Adams (the Arkansas gal) will go places after her swell performance in this. By all means play it. Played Sunday, Monday, February 8, 9.—Buck Bentro, Grove Theatre, Holly Grove, Ark.

SON OF ALI BABA: Tony Curtis, Piper Laurie—Doubled with "Cripple Creek" (Cal.) with George Montgomery. We believe the swashbuckling era is over and that people are tired of these pictures. Unfortunately, we have several others to run. The same goes for sea pictures. Business off about 20%. Played Friday, Saturday, February 20, 21.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

SON OF ALI BABA: Tony Curtis, Piper Laurie—This is as good or better than "The Prince Who Was a Thief" (U.)—L. Brazil, Jr., New Theatre, Bearden, Ark.

TREASURE OF LOST CANYON: William Powell, Julia Adams—This is a story of a boy and an elderly couple with no family but who needed one. The plot is kindly and sincere and is the type of picture that

money should be spent on. Box office good. Played Thursday, Friday, Saturday, January 29, 30, 31.—W. J. McGregor, Audio Theatre, Gladstone, Man., Canada.

WILLIE AND JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—Don't know why they didn't pack the place to see this, but they stayed away in gangs. Seems this team just doesn't enthrall people hereabouts—or is it that being in the Army isn't a joke any more?—E. H. Wood, Community Theatre, Harbor Beach, Mich.

Warner Bros.

ABOUT FACE: Gordon MacRae, Eddie Bracken—Nothing draggy about the picture—fun and frolic from start to finish. Dick Wesson is a coming star. Box office good. Played Thursday, Friday, Saturday, January 22, 23, 24.—W. J. McGregor, Audio Theatre, Gladstone, Man., Canada.

CARSON CITY: Randolph Scott, Lucille Norman—Good western type picture, well balanced, with action—plenty rough. Pleased our Friday-Saturday small town and rural patronage. Played Friday, Saturday, January 2, 3.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

CATTLE TOWN: Dennis Morgan, Philip Carey—A good western type picture, with action, comedy and music. Did a fair weekend business. Played Friday, Saturday, February 20, 21.—Dick Smith, Albany Theatre, Albany, Ind.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—Seems that pirate pictures are being over-done, although this is fair entertainment—if you can get them in. Played Tuesday, Wednesday, February 3, 4.—James G. Balcomb, Gray Theatre, Gray, Ga.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—This is the first picture from Warners that we have been stuck on for a long time—the most fantastic thing I have ever seen. We have never had so many complaints on any one picture. Weather good. Played Wednesday, Thursday, January 21, 22.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

SAN FRANCISCO STORY: Yvonne De Carlo, Joel McCrea—This story of San Francisco in the old Barbary Coast days was quite interesting. Box office good. Played Monday, Tuesday, Wednesday, February 2, 3, 4.—W. J. McGregor, Audio Theatre, Gladstone, Man., Canada.

Hugh Harmon Announces Plans for 3-D Cartoons

The technical details of producing animated cartoons in three dimensions have been worked out, Hugh Harmon, veteran cartoon producer and head of Harmon-Ising, Inc. of Hollywood, said in New York this week. Mr. Harmon said that his organization was preparing its first 3-D cartoon and that he had come east to discuss distribution. It also is reported that Paramount is taking steps to enter the 3-D cartoon field. Paramount's cartoons are made in New York by Famous Studios and it is understood that active operations will start when the necessary cameras are obtained.

Develop New Freezer

Mills Industries, Inc., of Chicago, has developed a new twin-head, two-flavor continuous freezer for frozen custard and all types of soft frozen products, according to an announcement in the current issue of *Better Theatres*. Special features of this model include fully automatic performance of both barrels as well as independent action by each. Frozen custard capacity is up to 10 gallons of finished product per hour, depending upon temperature, mix and condensing unit used.

Set Pre-Release Bookings

Pre-release bookings in 20 cities have been set for "The Little World of Don Camillo," it was announced by Bernard Jacori, vice-president in charge of sales for I.F.E.

Coronation Shot in Color Warner Plan

The entire British coronation ceremony will be shot on color film for distribution as a newsreel, Jack L. Warner, executive producer of Warner Brothers, has announced. Mr. Warner will fly to England for personal supervision of the WarnerColor filming of Queen Elizabeth's coronation, thus fulfilling a promise he made last summer in an address to the British film industry.

WarnerColor camera crews will photograph every foot of the ceremonies from the time the royal party leaves Buckingham Palace until the Archbishop of Canterbury crowns the Queen. The greatest camera concentration will be in Westminster Abbey, where the crews will be able to take closeups of the Queen during the ceremonies.

Working in cooperation with its British affiliate, Associated British Pictures Corporation, Warner Brothers is preparing 40 cameras to cover the proceedings. Screen tests of the Abbey are now being made to assure proper lighting for the screening. A specially selected team of editors from Pathe Pictorial and documentary units in London will cut the final version to 5,000 feet. Film will be flown out the night of the coronation and rushed to the Warner studios in Burbank, Calif., where the facilities of the WarnerColor laboratory will prepare it for immediate distribution.

Additional 400 and 200-foot versions will be prepared for showings the following day in England, the United States and elsewhere around the world. "This is the first time in motion picture history that a mass release of color prints will be available to the theatres of the world within a few hours after the film has been exposed," Mr. Warner said.

New York Offers Film Course for Teachers

The Board of Superintendents of the New York City Board of Education in cooperation with the Organization of the Motion Picture Industry of the City of New York is once again offering a course on motion pictures for teachers. Dr. Jacob Greenberg, associate superintendent, is directing the program in cooperation with Fred J. Schwartz, president of Century theatres and chairman of the Motion Picture Industry of the City of New York.

Memphis Bank Night Stopped by Police

Local police have ordered Memphis theatres operating Bank Night to discontinue them immediately. Last October, city officials declared that giveaways as then operated were legal. The chief of police, in ordering the theatres to discontinue the cash drawings, said the move was based on "numerous complaints."

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Suppose Theatre Managers Should "Go Fishing"

PENNSYLVANIA publishers have come up with a novel idea to dramatize the newspaper's value to the community it serves. The State Association of Newspaper Publishers has invested \$25,000 in a motion picture to tell their story. The 20-minute semi-documentary film shows the impact on a typical community when the home town newspaper suddenly suspends. The film is in 16-millimeter Technicolor and was produced entirely at State College, a college town that we remember. (We once took a train to State College and the train crew stopped and assembled a plow en route, for a farmer along the way. That was forty years ago.)

The "actors" are residents of the community, and the newspaper around which the picture revolves is the *Center Daily Times*. The picture tells the story of the effect on various individuals and segments of the community when, for no apparent reason, the town's only newspaper suspends publication. The only clue is a sign on the paper's front door that reads, "Gone Fishing."

The immediate results are portrayed in a series of incidents dramatizing the absence of the newspaper in the daily life of individuals, businessmen, housewives, officials.

What the townspeople do about it makes an interesting and plausible denouement. What we could write that might follow the closing of the town's only motion picture theatre would lead into the same kind of situations. More than 60 prints of the Pennsylvania Newspaper Publishers Association film will be distributed in 23 states, by various groups connected with the newspaper industry. Through the rental of these prints, the Association will recover about half of the \$25,000 investment, according to their own preliminary survey.

We've often said and we say again—that there should be industry films of industry problems, and NOT from Hollywood but on the "firing line" where our industry meets the public. Let's stop selling them the backstage technical secrets of the studios, and

THE PETER PAN STORY

The Walt Disney organization has added to the fund of pre-selling and advertising materials for "Peter Pan" with the production of a 16-millimeter Technicolor film, "The Peter Pan Story" for use in schools, under the direction of the Visual Instruction division of the Board of Education of the City of New York. A special brochure for teachers has been prepared with a limited number of prints are available. The film will go far towards obtaining all-out cooperation from school authorities in the presentation of "Peter Pan" in your town.

We suggest you apply for it well in advance, and you may also consider taking it personally to women's clubs or film councils, or even business men's luncheon clubs (for they are your partners in the pushing of "Peter Pan" merchandise)—and use this 15-minute color film as the basis of a brief talk, to introduce you, as the manager, and the subject which is nearest your heart—and pocket book—the motion picture theatre.

When "Peter Pan" was prospective in New York, this film was televised over Columbia Broadcasting System-TV, under the title "The Walt Disney Story"—it is still the basis of television programs in your trading area, and may be so used, with the full cooperation of Walt Disney and RKO-Radio Pictures. It tells and sells the story of Walt Disney's "Peter Pan" and you are supported in your endeavor by \$25,000,000 in merchandising and cooperative advertising, from a multitude of sources.

start telling them the human problems of the theatre manager at the point of sale, and how he can cope with community affairs, and meet these difficult matters at first hand, right where his audience lives, and not 3,000 miles away in a land of make-believe—(we even make-believe our public relations!)

Jack Eversberger, manager of the Warner's Sheboygan theatre, Sheboygan, Wis., sends tear sheets of an attractive double-truck that appeared in the *Sheboygan Press* as a salute by local business men on the theatre's 25th Anniversary. It's a splash that carries ripples of public relations right back to the loyal patrons of a substantial theatre property in a good town. Jack says, other managers who are trying to get their people theatre-conscious should accent the Anniversary, and capitalize the fact that every Main Street and neighborhood has reason to be proud of a well-conducted theatre, with a good record of fine entertainment. Editorial comment supported the array of cooperative ads on the sponsored pages, so it was a matter of community pride in ownership, with the applause of the editor. A cake and candles, wires from Hollywood, and flowers from the Florists Association, were among the gifts on display.

Television's active agents are rubbing their hands in the expectation that the valuable Hollywood inventory of conventional two-dimension pictures will be outmoded over night and available immediately for televising.

Exhibitors know, and they shouldn't hesitate to tell their local newspaper friends, that this just isn't so. Even if, in the extreme instance, 3-D becomes the universal standard—and that is a long way off—there would be a transition period extending over years during which thousands of theatres would be playing current and backlog films.

Alert showmen can do their industry a service right now by making sure that their newspaper friends, radio and television friends, and, of course, their customers, are not deceived into thinking that all they have to do is wait until 3-D revolutionizes the motion picture industry and the reservoir of Hollywood product will be ready for the living room. A little pressure within the industry wouldn't hurt either!

—Walter Brooks

Overseas Showmen Show Us Pictures

We've been saying there is more, and often better, showmanship overseas than we can find in our domestic mail, and here's proof of it, in pictorial form. You can't argue with the camera, for it never fails to tell the showmanship story.



Carlo Giacheri, old friend of the Round Table, the manager of the Lux theatre, Turin, Italy, had this gigantic display and a new kind of publicity along the sidewalks, for "The Quiet Man." Carlo has been too quiet in recent months with regard to his always superior showmanship.



J. J. H. H. Tapke Lokenberg, another good Round Table member from overseas, shows us the result of one of his several contests for the largest family, on stage. Those with more than ten children have been welcomed at the Asta theatre, Amsterdam, for various pictures, from "Cheaper by the Dozen" to "De Knuppel In Het Apenhok"—[guess what that means in the *Product Digest*!].



They were just finishing this impressive display for "The Quiet Man" at the Corso theatre, Milan, when the photographer took this shot, over one of the two front entrances.



Street ballyhoo for "Death of a Salesman" drew crowds in front of the Arenbert theatre, in Brussels, Belgium.



Dynamic ballyhoo and promotion campaign by Gaspar Patit, manager of the Coliseum theatre, in Barcelona, Spain, broke all records for the theatre, which has played every Cecil B. DeMille spectacle since "The Ten Commandments."

"Mississippi Gambler" No Gamble in Syracuse

George Snyder, manager of the Paramount theatre in Syracuse went all out in exploiting "Mississippi Gambler," and it paid off at the box office. He had a gambling wheel in the lobby in keeping with the picture, and enlisted the services of the Syracuse University varsity fencing team, who gave an exhibition in front of the theatre which drew throngs of people. The Syracuse papers gave him a news break on this. He also used department store and hotel windows to good advantage. Hope to be using the good photos he sent in an early issue of the Round Table.

SHOWMEN IN ACTION

Herman Comer, manager of the Earle theatre, Philadelphia, had an interesting lobby display on "The Iron Crown" to intrigue potential patrons to the box office.

Ed Kennelly, manager of the Fondulac theatre, Fond-Du-Lac, Wisconsin, used paper off the wall to print heralds for a recent attraction, because he needed the extra room for people buying tickets!

Carl Jamroga, manager of the Beach theatre, Miami Beach, Fla., had a fascinating can-can dancer as a lobby attraction for "April in Paris"—tied in with the Latin Quarter. He also displayed 15-foot kiosks, in the Parisian manner, for posters.

Jack Silverthorn, manager of the Hippodrome theatre, Cleveland, used some striking displays for "The Lawless Breed" and the appearance of Rock Hudson, on a promotion tour.

Bob Hynes, manager of Walter Reade's Asbury Park theatres, who should get up from the Jersey Coast when it is out of season, did his usual phenomenal best for "Ivanhoe."

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, stressing the size of his giant screen in "A" board and other direct display advertising near the theatre. Patrons remarked about the size of the picture.

Julie Adams was welcomed with open arms and plenty of publicity on her personal appearance tour for "Mississippi Gambler" in Philadelphia, where we have pictures to prove it.

| | |
|---------------------------------------|-----------------------------------|
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| | QUALITY! |
| SPECIAL TRAILERS | SHOWMANSHIP! |
| CAN'T BE BEAT! | |
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HOLLYWOOD STARS VISIT VANCOUVER



Ivan Ackery (above, with friends) has stars a'visiting Vancouver, a procession of them. Bing Crosby landed international publicity when he registered in a Vancouver hotel, wearing the Crosby Tuxedo, which means "blue jeans" cowboy-style. They wouldn't give him a room, but they did. And nobody has ever accused "the Ack" of any lack—of imagination. So, we can prove, absolutely, that "Tom and Jerry" were up from Hollywood for a personal appearance at the Orpheum theatre, and here is a photograph, and there are news pictures in the *Vancouver Province*, as further evidence.

All this was to boost Ivan's all-cartoon kiddie show which drew an audience of 5,000 youngsters for two Saturday morning

shows, at 11 a.m. and 2 p.m. (same day). We have no expression from Tom or Jerry as to what fun *they* had in Vancouver, but Ackery never fails, when it comes to putting out the red carpet, running up big entertainment bills, for his visitors. In this instance, the bill for store cheese and kitty food alone will cause him embarrassment with the home office of Famous Players-Canadian Corporation, in Toronto. If he needs a job, after this, we recommend the Society for the Prevention of Cruelty to Animals, or the Bide-a-Wee Home. They would appreciate his generous disposition and kindly manner of dealing with four-legged stars, of the cartoon world of the motion picture.

Jerome Schur Plays Host at 18th Anniversary of Theatre

Manager of the Melba theatre in the Bronx, Round Tabler Jerome Schur, sends us photo of the cake served at the theatre's

18th anniversary, and it looks good enough to eat! He also encloses "Stars & Stripes Forever" display photo — which picture played during the birthday celebration — and material on other recent activities in his theatre. Glad to have it, Jerry.

EMERLING TALKS SHOWMANSHIP

by ERNEST EMERLING

*Advertising-Publicity Director
of Loew's Theatres*

Having been a member of the MOTION PICTURE HERALD Managers' Round Table for more years than I like to remember, I therefore welcome this opportunity to speak my piece.

I wonder if every reader of the HERALD appreciates the value of this particular department of the publication. To paraphrase a current newspaper slogan, "You're missing something if you don't read the Managers' Round Table." The manager, assistant, or publicist who doesn't profit by this "brain exchange" is cheating himself out of valuable information and not doing the best possible job for his employer.

No Course for Showmen

Graduates of law, medicine and journalism schools are a dime-a-dozen; most every important profession has its training camp. Not so the movies. Nowhere, other than in the School of Actual Experience, is there a course for showmen. That's why the aids and assistants that can be picked up along the line have a high degree of value.

Ours is a business of trial and error. Those of us who have spent a lifetime in pursuit of the elusive boxoffice dollar have made many mistakes and will make many more. But, through these errors in judgment, we have tucked away a pretty fair practical working knowledge of our particular craft.

They have taught us what *not* to do, what *to* do, and *when* to do it.

There's many a trick we've scavenged from the pages of the HERALD. It's a crime to steal money, but there's no law, moral or otherwise, against copping a promotion idea. Don't forget, the other fellow stole 'em to begin with. There's nothing new in theatrical promotion. Even P. T. Barnum wasn't original. He discovered that even the oldest stunt can be scrubbed and polished until it seems new. It's knowing which stunt will get results that counts.

Relieve the Monotony

Exploitation and publicity are fun and sure to relieve the deadly day-by-day monotony of running a theatre. Selling a contest or making a tie-up is a lot more fun than checking the drink machine to make sure it's loaded. Chatting with the guys at the newspaper office offers more variety than taking a ticket inventory.

Besides the contacts the manager makes with the customers who come to his theatre, he should be adding to these by meeting as many merchants, school teachers, politicians, and other local leaders, as possible.

His role should be more than manager of one business; he should be a sparkplug in his city or community, ready to lend his time and talents to worthwhile efforts for the common good.

Some of the theatre men we know have established such wonderful contacts over the years that they need only to pick up a 'phone to conclude various tie-ups. Some are equally chummy with their newspaper editors and writers, as well as the radio and TV people.

Making these kind of friendships is mighty valuable whether one intends to make a career in this business or in some other.

Promotion Set Back

World War II, lush grosses, extra-curricular efforts such as War Bond drives, scrap drives, and other patriotic activities, and the shortage of help, set movie theatre promotion back many years. When the war clouds had cleared away (and likewise the crowds) a lot of fellows began to look around and wonder what happened.

It was simple: They had forgotten how to sell, and had also failed to train those under them. The new crop of assistants, untutored in little more than counting the receipts and making up boxoffice reports, has lacked the zeal and drive that is necessary for good management. Working nights and weekends at a not-too-lucrative salary isn't too attractive to many young men of today.

They would like the top jobs at top money, but fail to realize their lack of knowledge. This attitude isn't peculiar to those in the motion picture business, it's general. To them I would say, whether your stay in this business is long or short, what you can learn (if you are so disposed!) is going to be worth a lot of money to you in the future.

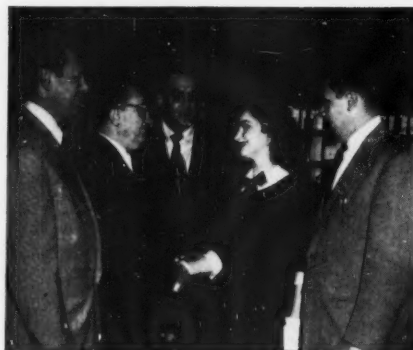
Rocky Road Back

The road back to real showmanship has been a rocky one, but the improvement in show-selling is becoming evident. The introduction of 3-dimension is proving an incentive, and a challenge to the imagination. Perhaps it's what the business needs to put showmen back on their feet—in more ways than one.

For many years it has been our privilege to act as a judge in the annual Quigley Awards competition. We always come away with notations of a few nifties that will help Loew's sell pictures. A regular weekly perusal of the Round Table proves equally productive.

These are the days when we need every customer we can get. To get 'em, we must sell 'em. Only by consistent, week-after-week, use of all of the gimmicks we can cook up, can we lure the wayward moviegoer back to our tills.

APPEARANCE



Ruth Hampton, featured in Universal's "Mississippi Gambler," who is easy to look at, with Joseph C. Leon, Philadelphia branch manager; George Schwartz, Beach theatre, Atlantic City; Jack Schreck, Majestic theatre, Tamaqua, Pa., and Al Moffa, of the Sauconia theatre, Hellertown, Pa., for a personal appearance.

George Snyder Digs for "Treasure" in Syracuse

George Snyder, manager of Schine's Paramount theatre, Syracuse, staged a treasure hunt, and followed a showman's map to find buried gold in his exploitation of "Treasure of the Golden Condor" with the cooperation of the Syracuse newspapers, who seemed to like the whole idea. They gave it plenty of space and the cooperative deal brought in sponsored prizes from a local merchant, who provided all the incentive necessary to get public attention for his wares, the newspapers and the showing of the film at the Paramount theatre.

Brotherhood Week Campaign From Sol Sorkin

Our ever dependable Round Table member, manager of RKO Keith's theatre Sol Sorkin sends us material on Brotherhood Week activities in Syracuse, including a photostatic copy of the Mayor's proclamation announcing Brotherhood Week and photos of witnesses of the different faiths present at the signing. Hope this event was celebrated in other places and that we will be receiving more campaigns.

"Gunsmoke" Stars Guests of Sioux City Manager

C. L. McFarling, manager of the Orpheum theatre in Sioux City, from whom we haven't heard in too long, got a lucky break for his showing of "Gunsmoke" when the stars of the picture made personal appearances at his theatre. He had advance newspaper space and used advance trailer and radio advertising to herald the event. We have his fine campaign and will be entering it in the Quigley Awards first quarterly competition.

The Product Digest

Call Me Madam

20th Century-Fox—Delectable Dish

Taking the very recent Big Hit musical of Broadway and all points east, west and etc., Twentieth Century-Fox has applied the full Technicolor treatment which the screen medium permits, and has emerged with as delectable a dish of motion picture entertainment as these fading old orbs have absorbed in many a day.

The ingredients are there—a plenty, and they have been fashioned in a fashion to delight all available senses of anyone, at any time, anywhere. It's a dish the wide, wide audience is going to be only too happy to pay for—high, wide and handsome, and that is laid down as a flat statement of fact, not prophecy.

The delightfully dizzy story of the feminine ambassadress to a country called Lichtenburg (remember Perle Mesta of Washington, folks?), who stands that mythical myth on its geographical head and dazzles them with her oil-gotten wealth (Oklahoma to you), and who takes care of sundry matters of heart and hand meanwhile, needs no re-telling. What does need the telling, and re-telling, in loud promotional terms, is that the one, the only, the inimitable honey of a musical star, Ethel Merman, gets out there and puts it over, with as loud a bang as any profit-looking exhibitor could possibly want.

There's a deal of need for telling, and re-telling, too, that Irving Berlin's whole flock of songs are all done right proudly by, including such imperishables as "It's a Lovely Day Today," "What Chance Have I With Love" and "Best Thing for Me Would Be You" among others. Then there's the singing and the terrific dancing of young Donald O'Connor. As the press secretary of the Madam Ambassadress, O'Connor displays a talent which is, in this instance, a firmament all its own, it shines that bright. As a matter of fact, five will get you ten out of this personal hip flask if the kid's solo dance routine in the cafe with the balloons, tables, etc., doesn't snap a spontaneous crack of applause at its fast finish from eight audiences out of any ten you care to name. It's that slick and tricky.

Then, of course, there's the romancing and the dancing and the singing, with O'Connor and solo, of Vera-Ellen, as the betrothed princess. She's pretty as a picture, she sings sweet and she dances like a dream, and when O'Connor sets eyes on her—well, what would you expect?

And then, here's a mite of a surprise which should be good for a little plus selling. George Sanders, as the Foreign Minister, bachelor, and light of the eye of Madam Ambassadress, turns out to have the niftiest musical comedy baritone we've heard since Pinza. It's a case of amour, not-so-young, but amour nevertheless, and it really clicks.

The story ingredients are simple, slick and clean as a whistle. Foreign Minister refuses loan for good of country's morale; Ambassadress is fired for pushing loan; ex-Minister becomes Ambassador to the U. S., and gets ex-Ambassadress. Rest of romance; ex-press secretary to ex-Ambassadress gets ex-princess,

who'd rather have ex-press secretary for a husband now than a throne some day. Surprised? That's the bare outline. It fills in just chock-full of entertainment meat, all the way from start to finish.

The musical's book, by Howard Lindsay and Russel Crouse, is delightfully entertaining all the way, of course, and Arthur Sheekman's screenplay has done well in the transplantation to screen. Walter Lang's direction leaves absolutely nothing to be desired, except perhaps more of same, and all Sol C. Siegel needs to do is walk around and say, "I produced it!" A special bow goes to Robert Alton for staging the dances and musical numbers, and, of course, what Technicolor does for a job like this is something special.

If the writer has contrived to convey the notion that this picture has what it takes to be a box office great, in full measure, that's quite correct. This, in a word, is what the motion picture is all about, ENTERTAINMENT, neither more nor less, and if the cash registers, cross country, don't give with melody like a Berlin tune, the undersigned has a long career of hat-eating ahead of him.

Reviewed at a special New York screening, where a theatrical crowd loved it, and didn't have to pretend just because Ethel was there.—
Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, April, 1953. Running time, 114 minutes. PCA No. 16117. General audience classification.
Mrs. Sally Adams.....Ethel Merman
Kenneth.....Donald O'Connor
Princess Marfa.....Vera-Ellen
Cosmo Constantine.....George Sanders
Pemberton Maxwell.....Billy De Wolfe
Prince Hugo.....Helmut Dantine
Tantinnin.....Walter Slezak
Steven Geray, Ludwig Stossel, Lilia Skala, Charles Dingle, Emory Parnell, Percy Helton, Leon Belasco, Oscar Beregi, Nestor Paiva, Sidney Marion, Torben Meyer, Richard Garrick, Walter Woolf King, Olan Soule, John Wengraf, Fritz Feld, Erno Verebes, Hannelore Axman, Lal Chand Mehra

The Story of Three Loves

MGM—Affairs of the Heart

Sprinkled freely with an impressive array of stars, this collection of three vaguely related love stories, in color by Technicolor, provides a diversification of entertainment which should possess at least one segment to please everyone. The stories leap from the whirling movements of a ballet dancer to a boy who grows up before his time, and then to the daring of the aerial artists.

All the elements of superior motion picture enjoyment are here with the exception of pace.

To begin with, the picture is a long, two hours plus. When the action and pacing in the second tale slows considerably, the film seems to gain an extra 30 minutes. But on the whole, this exploitation natural should prove to be highly acceptable product.

James Mason, Agnes Moorehead and the delightful little dancer Moira Shearer take the reins in the first love story. This is truly an affair of the heart. Miss Moorehead tries to keep her niece from dancing as she knows any undue strain would be fatal to Miss Shearer, who has a heart ailment. But when the little dancer accidentally meets Mason, a dance impressario, she forgets her illness and blithely performs for his benefit. Not realizing she is sick, he thinks her affair of the heart involves another man. When he discovers this is not the case, it is too late.

Those who enjoy the freedom of expression that Miss Shearer exudes in her every motion should be pleased by this first tale, since it is dominated by her dancing. Mason and Miss Moorehead serve as capable support to Miss Shearer in this screenplay by John Collier, directed by Gottfried Reinhardt.

The second selection is a somewhat contrived fantasy of a boy who receives the aid of a witch to become a man for four hours. Ricky Nelson, a 12-year-old youngster, is dissatisfied with his life studying French under the tutelage of Leslie Caron. He talks Ethel Barrymore into granting him temporary manhood. In his grown state he becomes Farley Granger and falls in love with Miss Caron. But at the witching hour, he returns to his youth.

Vincente Minnelli directed this screen play by Jan Lustig and George Froeschel. Miss Barrymore's performance is the most attractive part of this production. The other members of the cast perform competently.

Kirk Douglas and Pier Angeli take over the final number, which is the most exciting of the trio. The two portray aerial performers who know that those in love can never live to perform again. This sequence has beautiful shots of trapeze work, tension and effectively held suspense. Director Gottfried Reinhardt has turned this screenplay by John Collier into a moving story. Douglas and Miss Angeli are equally entertaining on the ground and flying through the air. Sidney Franklin produced this as well as the other two segments.

Seen at the home office projection room.
Reviewer's Rating: Very Good.—ROBERT H. PERILLA.

Release date, March, 1953. Running time, 122 minutes. PCA No. 16088. General audience classification.
Pier Angeli, Ethel Barrymore, Leslie Caron, Kirk Douglas, Farley Granger, James Mason, Moira Shearer, Agnes Moorehead, Ricky Nelson, Zsa Zsa Gabor, Richard Anderson

Ma & Pa Kettle on Vacation

U-I—Spy-Time in Paris

It's spy-time in Paris when Marjorie Main and Percy Kilbride take off from Cape Flattery for an improbable but nevertheless well-

(Continued on following page)

(Continued from preceding page)

deserved vacation. The genial comedy team is back on one of its annual clean-up drives, which should be just about all any exhibitor need know. Ma and Pa haven't changed. Their material perhaps is just a little flimsier than usual, a fact which may be beside the point. They are a warm and appealing pair who somehow are able to make genuinely comic that which is incredibly absurd.

The spy business gets under way in the first five minutes of the film, in the Constellation carrying Ma and Pa across the big pond. A friendly type soul gives Pa an envelope to deliver in Paris. Not knowing that it contains "secrets vital to America's defense," Pa takes the envelope and as soon as he lands, he and Ma are up to their neck in spies and counter-spies. To help matters along, he and Ma mistake real F.B.I. agents for the spies and a couple of French dressing promoters for the F.B.I. agents.

Before all is set aright, Ma has had a chance to interrupt a night club apache dance ("that's no way to treat a lady") and Pa has been panicked by a flaming crepe suzette. He has been sold some saucy French post cards (of the Eiffel Tower) and visited the most chic of Paris boites ("them fiddlers sure know how to saw the horsechairs"). The climax is a roaring chase through streets which look as much like old Morocco as Paris, but it's all in fun.

Beautiful Bodil Miller is seen as one of those svelte spy queens native to Paris ever since World War I. Sig Ruman is her boss while Ray Collins and Barbara Brown are seen as the Kettles' rich and good-natured American friends.

Leonard Goldstein of the golden touch produced and Charles Lamont directed from a screenplay by Jack Henley.

Seen at Universal screening room in New York. Reviewer's Rating: Very Good.—VINCENT CANBY.

Release date, April, 1953. Running time, 75 minutes. PCA No. 15692. General audience classification.
Ma Kettle.....Marjorie Main
Pa Kettle.....Percy Kilbride
Jonathan Parker.....Ray Collins
Inez Kraft.....Bodil Miller
Barbara Brown, Sig Ruman, Oliver Blake, Teddy Hart, Peter Brocco, Jay Novello, Larry Dobkin, Harold Goodwin, Ivan Triesault, Jack Kruschen

Pony Express

Paramount—Historical Western

Here is a virile Western that moves to its climax with the sharp, rhythmic beat of horses' hooves. The story is a page out of history, telling of the linking of the Missouri plains to the Pacific via the pony express. Nat Holt has given his production a large-scale treatment, including color by Technicolor. By any standards it shapes up as good, reliable Western fare.

Charlton Heston and Forrest Tucker are the two gun-fighting, Indian-wise buddies, known respectively as Buffalo Bill Cody and Wild Bill Hickock. In the romantic department, Heston seems the more popular, for there are two girls, Rhonda Fleming and Jan Sterling, who are attracted to him.

As the story proceeds, Heston finds that he has two enemies, an Indian chief called Yellow Hand, and the evil forces that would block the success of the pony express for selfish interest. In due time Heston takes care of his Indian nemesis. This requires a deadly struggle with hatchet and dagger, all of it making for good pictorial effect. Next comes the struggle against the evil white men who would hamper the forging of the westward trail. At first Miss Fleming allies herself with the forces of evil but gradually goes over to the side of law and order, and with the change there grows an affection for Heston. Gunplay and skull-duggery are punctuated by the outbursts that grow from the romantic triangle that involves Heston and Miss Fleming and Miss Sterling.

After vaulting great obstacles Heston finally makes the initial express run. However, Miss

Sterling sacrifices herself to save Heston from a sniper's bullet.

Nat Holt produced and Jerry Hopper directed from the screenplay by Charles Marquis Warren.

Seen at the home office projection room. Reviewer's Rating: Very Good.—MANDEL HERBSTMAN.

Release date, April, 1953. Running time, 101 minutes. PCA No. 16104. General audience classification.
Buffalo Bill Cody.....Charlton Heston
Evelyn.....Rhonda Fleming
Denny.....Jan Sterling
Forrest Tucker, Michael Moore, Porter Hall, Richard Shannon, Henry Brandon, Stuart Randall, Lewis Martin, Pat Hogan, Eric Alden, Howard Joslin, Leroy Johnson, Jimmy H. Burk, Robert J. Miles, Bob Scott, Bob Templeton, Willard W. Willingham, John Mansfield, James Davies, Frank Wilcox

The President's Lady

20th-Fox—Andrew Jackson Story

The private life of the Jacksons—Andrew and Rachel—is given a reasonably good pictorialization in "The President's Lady." Jackson was a man who bristled with vigor and action and quite naturally these qualities permeate the screenplay. Charlton Heston and Susan Hayward provide strong characterizations in the lead as the historic couple, with support coming from John McIntire, Fay Bainter and Whitfield Connor. Although made along formula lines, the picture has enough varied entertainment ingredients to provide satisfactions for almost any cinema taste.

Heston plays a dashing young lawyer and Indian fighter whose eye catches sight of Miss Hayward and becomes captive thereafter. As it happens, Miss Hayward is married to a worthless cad and philanderer so that it is without any moral guilt that she finally leaves him. Under the belief that her husband has divorced her she marries Heston. However, because of some legal intricacies, the first husband doesn't get his divorce until two years later, which necessitates a painful remarriage by Miss Hayward to Heston.

The adventures and advances of Heston as scout, general, statesman and so on are traced in the screenplay by John Patrick. All along Miss Hayward is snubbed and slandered by ignorant and bigoted tongues because of her divorce. This precipitates many duels of honor for Jackson en route to the fulfillment of his promise to his wife to make her the "First Lady of the Land." Unfortunately, she lives long enough to hear of his election victory but not long enough to share in his inauguration.

The makeup department had a busy time with this one, for it is not only the Jacksons that must be depicted with the advancing years, but also a coterie of friends and acquaintances.

Sol C. Siegel's production, based on the novel by Irving Stone, was directed by Henry Levin.

Seen at the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, April, 1953. Running time, 96 minutes. PCA No. 16198. General audience classification.
Rachel Donelson Robards.....Susan Hayward
Andrew Jackson.....Charlton Heston
Jack Overton.....John McIntire
Fay Bainter, Whitfield Connor, Carl Betz, Gladys Hurlbut, Ruth Attaway, Charles Dingle, Nina Varela, Margaret Wycherly, Robert B. Williams, Ralph Dumke, Trudy Marshall, Howard Negley, Dayton Lummis, Harris Brown, Zon Murray, James Best, Selmer Jackson, Juanita Evers, George Melford

The Girl Who Had Everything

MGM—Crime Investigation

More than the usual number of top names are thrown together in this story of the little rich girl who falls in love with a crime czar under investigation by a Senate committee. The plot is a trifle sluggish at times but the melodrama comes across in interesting fashion.

Elizabeth Taylor, Fernando Lamas, William Powell, Gig Young and James Whitmore give the exhibitor a crop of names for his marquee

that might harvest receipts at the box office. Miss Taylor is her usual beautiful self, gracing the screen in formals, bathing suits and sport clothes. Lamas is convincing as the suave king of the gamblers. Powell and the rest of the cast also register well.

The title is confusing in that it may mislead patrons into believing this is a musical or comedy production. The only possible reasoning behind the title rests in Miss Taylor's attributes. It may be worth advising patrons that this is a drama.

The plot revolves about the love of Miss Taylor for Lamas, the crime king. Her father, Powell, who is also Lamas' lawyer, disapproves of the match but cannot control his independent daughter. When Powell threatens to testify against Lamas at the Senate hearings, the killer reverts to form and tries to beat him into submission. Miss Taylor now realizes the folly of her ways and breaks her engagement. The gangsters kill Lamas as the picture ends.

Armand Deutsch produced and Richard Thorpe directed from Art Cohn's screenplay based on a novel by Adela Rogers St. Johns. Helen Rose's costumes show Miss Taylor off to the greatest advantage.

Seen at the MGM screening room in New York. Reviewer's Rating: Good.—R. H. P.

Release date, March, 1953. Running time, 69 minutes. PCA No. 16089. General audience classification.
Jean Latimer.....Elizabeth Taylor
Vic Ramondi.....Fernando Lamas
Steve Latimer.....William Powell
Gig Young, James Whitmore, Robert Burton, William Walker

The Glass Wall

Columbia—Chase in New York

Vittorio Gassman, a handsome newcomer from Italy destined to stir the hearts of a number of American bobbysoxers, and Gloria Grahame, always a provocative performer no matter what the role, co-star in "The Glass Wall," a modest and generally suspenseful story of a d.p.'s struggle to gain legal entry into the United States. It's a simple, credible tale, a little more earnest than exciting but featuring some fine candid shots of New York's Times Square area, where much of the picture was filmed.

Gassman is the displaced person, a stow-away who jumps ship in New York harbor in a desperate effort to find an ex-G.I. named Tom whom he helped during the war and who can prove his right to legal entry. The entire story encompasses less than 24 hours. It becomes a race against time for if Gassman doesn't find Tom and is not apprehended by authorities within the 24-hour period, he will be branded a fugitive and thus will be permanently disqualified for U. S. citizenship.

That he is successful—in the nick of time—is no surprise. Intervening adventures include his befriending of Miss Grahame, a down-on-her-luck factory worker whom he rejuvenates through his good faith; and a wonderfully high-spirited interlude in which a good-hearted burlesque dancer, nicely played by Robin Raymond, takes him home to give him food and rest. The climax comes at dawn in the United Nations building (the "glass wall" of the title) where the agonized Gassman goes to plead his cause and that of all displaced persons.

Good supporting performances are turned in by Ann Robinson, Jerry Paris and Else Neft, the latter especially effective as the burlesque dancer's Hungarian-born mother. The famed trombonist, Jack Teagarden, also is seen briefly, playing himself.

Ivan Tors produced and Maxwell Shane directed from their own original screenplay.

Seen at Columbia screening room in New York. Reviewer's Rating: Good.—V. C.

Release date, April, 1953. Running time, 80 minutes. PCA No. 15884. General audience classification.
Peter.....Vittorio Gassman
Maggie.....Gloria Grahame
Nancy.....Ann Robinson
Douglas Spencer, Robin Raymond, Jerry Paris, Elizabeth Shifer, Richard Reeves, Joseph Turkel, Else Neft, Michael Fox, Ned Booth, Kathleen Freeman, June Eells

San Antone

Republic—Civil War Western

A cattle drive, with accompanying hazards and obstacles until the mission is accomplished, is the exciting theme of "San Antone." The picture is rich in scenic beauty and features enough in the way of Indian fights and hand-to-hand combat to satisfy the action fans and others.

Rod Cameron portrays a young Texas rancher who, in 1861, arrives at the estate owned by Arleen Whelan's father with orders for Forrest Tucker to give military escort to a large herd of cattle driven to rebel headquarters. Tucker resents Cameron's appearance because the latter is a civilian while Tucker is a Confederate lieutenant and also because he appears to be a rival for Miss Whelan's hand. In reality Cameron has little use for the southern belle because she is flighty and deceptive.

On the cattle drive, a troop of Union soldiers attacks the party and Tucker turns coward, running away while Cameron is taken prisoner for the remainder of the war. Meanwhile, Tucker has joined forces with Maximillian in Mexico and his raiders kill Cameron's father. The aim of Cameron then is to find Tucker and get revenge, with the core of the story of Cameron's trek into Mexico. The climax is a terrific fight between the protagonists, after which Cameron spares his enemy's life and sends him away with Miss Whelan. Cameron, it is understood, will find happiness with beautiful Katy Jurado, the sister of a bandit leader.

Joseph Kane, who directed, also was associate producer. Steve Fisher wrote the screenplay from the novel, "The Golden Herd," by Curt Carroll.

Seen at the Republic screening room in New York. Reviewer's Rating: Good.

Release date, February 15, 1953. Running time, 90 minutes. PCA No. 15750. General audience classification.

Carl Miller.....Rod Cameron
Julia Allery.....Arleen Whelan
Brian Culver.....Forrest Tucker
Mistana Figueroa.....Katy Jurado
Rodolfo Acosta, Bob Steele, Harry Carey, Jr., James Lillburn, Andrew Brennan, Richard Hale, Martin Garralaga, Argentina Brunetti, Douglas Kennedy, Paul Fierro, George Cleveland

One Girl's Confession

Columbia—Fate and Irony

Attractive Cleo Moore is the victim of some strange and ironic twists of fate in "One Girl's Confession." The picture was produced by Hugo Haas, and as customary, Haas directed, wrote and acted in the picture too. And as is often the case with his films, it is superior to its budget.

Miss Moore in a tawdry waterfront restaurant plays the waitress who is constantly harassed by the owner.

Throughout the picture the camera shows a tendency to linger provocatively on the contours of Miss Moore. It seems that the restaurant owner not only maltreats her but years ago cheated her father out of a fortune. One day Miss Moore spies the owner collecting some \$25,000 in an illegal transaction with a seaman. She plans her retribution and carries it out by stealing the money and hiding it. Next she confesses the theft to police and serves her sentence for the crime.

Free once more she goes to work in a restaurant owned by Haas. Gradually she grows to trust him, and when he gets into difficulties because of a gambling debt, she offers to help by advising him where the \$25,000 is buried.

Once again fate intercedes ironically. Circumstances indicate that Haas has stolen the money and so Miss Moore clouts him on the head with a whiskey bottle, apparently killing him. Too late, she learns that Haas never stole the buried loot. Whereupon Miss Moore digs it up, donates it to an orphanage, and surrenders to the police. Irony has its day again. It develops that Haas was not killed but merely sustained a few scratches.

The one thing in Miss Moore's life that is not jinxed is her romance with Glenn Langan, a fisherman. And when the curtain comes down she seems happily headed for matrimony.

Throughout the picture there are imaginative touches that enhance the entertainment value.

Seen at the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, April, 1953. Running time, 74 minutes. PCA No. 16194. Adult audience classification.

Mary Adams.....Cleo Moore
Dragomir Damitroff.....Hugo Haas
Johnny.....Glenn Langan
Ellen Stansbury, Anthony Jochim, Burt Mustin, Leonid Snegoff, Jim Nusser, Russ Conway, Mara Lea, Gayne Whitman, Leo Mastovoy, Martha Wentworth

White Lightning

Allied Artists—Hockey Story

Professional hockey, the sport and the spectacle, provides a fresh subject for film treatment, and the rigging of the game by racketeers provides exhibitors with an exploitation angle still fresh enough in sports headlines to make the selling easy. Under these circumstances a showman minded to apply some advertising pressure ought to have small difficulty in extracting a nice return from this picture headlined by Stanley Clements, Steve Brodie and Gloria Blondell. It is not, on scale, a greater production than its 61 minutes of running time suggests, but it's got more marketability than is to be found in that much footage more than once or twice a year.

The production by Ben Schwalb, with Edward Morey, Jr., in association, is workmanlike in a level-headed, common sense way. For instance, there is the firm direction of Edward Bernds, a straightaway handling of values that makes the most of every asset in hand. And there is the straight-line script by Charles R. Marion, which leaves no points cloudy and no issues confused. Altogether a neat, trim job.

Clements portrays a hockey star who wangles himself a job with a team owned by a friend of his big brother, and who wins games in spite of the attempts of a fellow-player, in the pay of racketeers, to continue a losing streak dictated by the gamblers. The team-owner's young sister is in love with Clements but he tries to discourage her, on the theory that a hockey player's wife leads a dog's life, but when the hockey title's won and the gamblers are bested, etc., he gives in.

Reviewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, March 15, 1953. Running time, 61 minutes. PCA No. 16239. General audience classification.

Mike.....Stanley Clements
Jack.....Steve Brodie
Gloria Blondell, Barbara Bestar, Lyle Talbot, Frank Jenks, Paul Bryar, Lee Van Cleef, Myron Healey, Riley Hill, Tom Hanton, Jane Easton, Duncan Richardson

Luxury Girls

UA-Cines—Rich Girls' School

Take a swank school for girls in the Alps, add a group of pseudo-sophisticates who live and study the means to trap a wealthy man, and you have "Luxury Girls." Most of the teen-age youngsters involved are attractive enough and accurately portray their roles as obnoxious by-products of an existence that offers them everything except parental guidance. The dialogue is a bit choppy and the story and interest are only of average caliber.

Director Piero Mussetta and Carlo Civallo, the producer, have squeezed a few moments of suspense and some good shots of the Alps out of Enno Flaiano's screenplay and a cast of comparatively unknowns. Although the story tends to be fanciful, it has as a background the reality of young girls' heartbreak in their search for acceptance and love.

Susan Stephen, the spirited daughter of an American playboy, enters the school for the international smart set. She is immediately dominated by the school ring-leaders and forced into a room with a scholarship student. It is

only when a wealthy young American becomes interested in Miss Stephen that she is included in the international clique of the upper termers. Trying to follow her father's advice to mature, she rejects her young scholarly friend and takes up with the "worldly" set.

Even though she finds the wealthy American repulsive she maintains contact with him to keep up appearances. When she falls in love with a local mountaineer, Miss Stephen realizes the life she has been leading is quite barren. It is not easy to resolve all her difficulties but she exercises extreme perseverance and emerges the master of the situation.

Seen at the United Artists screening room in New York. Reviewer's Rating: Fair.—R. H. P.

Release date, January 30, 1953. Running time, 96 minutes. PCA No. 16543. General audience classification.

Lorna.....Susan Stephen
Val.....Anna Maria Ferrero
Jacques Sernas, Steve Barclay, Marine Vlady, Brunella Bovo, Rosanna Podesta, Elica Ceganni, Claudio Cora, Estelle Brody, Lawrence Ward, Paula Nori, Robert Risso, Eva Vanicek, Vera Palumbo, Anna Casini, Colette Laurent, Bianca Maenti, Charles Maenti, Charles Rutherford, Mary Alcande, Liana Del Balzo, Franco Lodi, Leopold Savona

FOREIGN REVIEW

SEXTETTE

Arthur Davis—French with English Subtitles

With the British putting four of Maugham's short stories in one film package and Hollywood topping that with five O. Henry tales tied together, it would seem any more than that would be infeasible. However, the French have sent over a picture with six vignettes and have kept the running time to a sensible hour and a half.

The stories are unified by having the owner of a hotel in the French Alps recall some of the more interesting incidents which transpired there. This, of course, permits some magnificent scenery, which greatly enhances some of the more tepid tales.

The first part is called "The Gun," wherein a famous architect, his estranged wife and her new beau become involved with a gun.

The second part is a gay trifle where a young lady tries to trap a Lord into marriage. She mistakes the Lord for his butler and the hotel owner for the Lord. Oddly enough, she doesn't get her man in "Female Affair."

Part three is called "The Key to Sin." A young boy falls in love with a Spanish beauty who is nothing more than the "middleman" for a gang of blackmailers. When she realizes she loves the boy also, she leaves with her partners as the police close in.

"Snow Queen" is the name of the fourth part and it tells of a girl who imagines herself the reincarnation of a legendary Snow Queen who was pursued by lovers, but never really found love. The girl thinks the same fate is in store for her, but she finds out differently.

Part five is the dullest of them all, being a talky, philosophical hodgepodge called "Seducer's Fate." It's the old one about the aging husband, the pretty young wife and the romantic lover.

The last episode, which is called "Ski Champ," is by far the best of the six. It's a slapstick piece about a young braggart who professes to be an amateur ski champion. When the French champion is forced out of a ski competition, circumstances and a young lady prevail upon him. He wins with hilarious results.

"Sextette" is a pleasant picture that tells its incidents, in general, well. It was produced and directed by Robert Hennion from the screenplay by Pierre Apesteeguy.

Seen at the 55th Street Playhouse in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, February, 1953. Running time, 90 minutes. General audience classification.

The innkeeper.....Alexandre Rignault
His wife.....Yvonne Gaudeau
Jean-Jacques Delbo, Colette Darfeul, Jacques Farnery, Sophie Desmarests, Pierre Juvenet, Robert Favart, Monique Delavaud, Maxodan, Giles Watteux, Blanche Brunot, Frank Villard, Robert Hommet, Frances Ellys, Cantier Sylia, Martine Carol, Maurice Baquet

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1734-1735, issue of February 21, 1953.

Feature Product by Company starts on Page 1725, issue of February 14, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED | | Nat'l Groups | RATINGS | | |
|---|----------------|--------------------------------------|--------------|----------------------|------------------|--------------|----------|---------------|-----------|
| | | | | (S) = synopsis Issue | Page | | L. of D. | Herald Review | |
| A | | | | | | | | | |
| ABBOTT & Costello Go to Mars (316) | Univ. | Abbott & Costello | Apr., '53 | | Jan. 24 (S) 1694 | | | | |
| Abbott & Costello Meet Captain Kidd (208) (color) | WB | Abbott & Costello | Dec. 27, '52 | 70m | Nov. 29 | 1622 | AYC | A-1 | Good |
| Above and Beyond (313)* | MGM | Robert Taylor-Eleanor Parker | Jan., '53 | 122m | Nov. 22 | 1613 | AY | A-2 | Very Good |
| Actors and Sin | UA | Edward G. Robinson-Marsha Hunt | July 18, '52 | 85m | May 31 | 1382 | AY | A-2 | Good |
| Affair in Trinidad* (501) | Col. | Rita Hayworth-Glenn Ford | Sept., '52 | 98m | Aug. 2 | 1470 | A | B | Fair |
| Against All Flags (color) (305)* | Univ. | Errol Flynn-Maureen O'Hara | Jan., '53 | 83m | Nov. 29 | 1621 | AY | A-2 | Very Good |
| All Ashore (color) (534) | Col. | Mickey Rooney-Dick Haymes | Mar., '53 | 80m | Feb. 14 | 1717 | AY | B | Very Good |
| Allegheny Uprising (384) | RKO | John Wayne-Claire Trevor (reissue) | Sept., '52 | 81m | Oct. 28, '39 | | | | |
| Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.) | Noel Meadow | Pierre Fresney | Aug. 20, '52 | 90m | Aug. 30 | 1511 | | A-1 | Very Good |
| Androcles and the Lion (368) | RKO | Jean Simmons-Victor Mature | Jan. 9, '53 | 98m | Nov. 22 | 1614 | AY | B | Very Good |
| Angel Face (312) | RKO | Robert Mitchum-Jean Simmons | Feb. 11, '53 | 90m | Dec. 6 | 1629 | A | B | Very Good |
| Angel Street (Brit.) | Commercial | Anton Walbrook-Diana Wynyard | Nov. 10, '52 | 80m | Nov. 15 | 1607 | | A-2 | Fair |
| Anne (Ital.) (Eng. Dial.) | I.F.E. | Silvano Mangano-Vittorio Cassman | Oct. 12, '52 | 111m | Aug. 9 | 1477 | | B | Good |
| Annie Oakley (383) | RKO | B. Stanwyck-Preston Foster (reissue) | Sept., '52 | 91m | Nov. 9, '35 | | | | |
| Apache War Smoke (305) | MGM | Gilbert Roland-Glenda Farrell | Oct., '52 | 67m | Sept. 20 | 1533 | AY | A-2 | Good |
| April in Paris (color) (209)* | WB | Ray Bolger-Doris Day | Jan. 3, '53 | 101m | Nov. 15 | 1605 | AY | B | Excellent |
| Arctic Flight (5210) | Mono. | Wayne Morris-Alan Hale, Jr. | Oct. 19, '52 | 78m | Aug. 2 | 1470 | | A-1 | Good |
| Army Bound (5216) | Mono. | Stanley Clements | Oct. 5, '52 | 61m | July 12 (S) 1443 | | | A-1 | |
| Assignment-Paris (507) | Col. | Dana Andrews-Marta Toren | Oct., '52 | 85m | Sept. 13 | 1525 | AY | A-1 | Good |
| B | | | | | | | | | |
| BABES in Bagdad (color) | UA | Paulette Goddard-John Boles | Dec. 7, '52 | 79m | Dec. 20 | 1646 | A | A-2 | Fair |
| Bachelor and the Bobby-Soxer (385) | RKO | Cary Grant-Myrna Loy (reissue) | Dec. 5, '52 | 95m | June 7, '47 | | | | Excellent |
| Bachelor in Paris (5213) | Lippert | Dennis Price-Anne Vernon | Mar. 27, '53 | | | | | | |
| Bachelor Mother (386) | RKO | Ginger Rogers-David Niven (reissue) | Dec. 5, '52 | 82m | July 1, '39 | | | | |
| Bad and the Beautiful (315)* | MGM | Lana Turner-Kirk Douglas | Jan., '53 | 118m | Nov. 22 | 1613 | A | B | Excellent |
| Bad Blonde (5211) | Lippert | Barbara Payton-Tony Wright | Apr. 24, '53 | | | | | | |
| Barbed Wire (474) | Col. | Gene Autry | July, '52 | 61m | July 5 | 1433 | AY | A-1 | Good |
| Battle Circus | MGM | Humphrey Bogart-June Allyson | Mar., '53 | 90m | Jan. 31 | 1701 | | B | Very Good |
| Battle Zone (5301) | AA | John Hodiak-Linda Christian | Oct. 26, '52 | 82m | Oct. 18 | 1565 | | A-1 | Very Good |
| Beautiful But Dangerous | RKO | Jean Simmons-Robert Mitchum | Apr. 1, '53 | 89m | Nov. 1 (S) 1591 | | | A-2 | |
| Beauty and the Devil (Fr.) | Davis | Gerard Philippe-Michel Simon | Sept. 1, '52 | 95m | Aug. 30 | 1510 | | A-2 | Excellent |
| Because of You (302) | Univ. | Loretta Young-Jeff Chandler | Nov., '52 | 95m | Oct. 11 | 1558 | AY | A-2 | Good |
| Because You're Mine (color) (304) | MGM | Mario Lanza-Doretta Morrow | Oct., '52 | 103m | Sept. 6 | 1517 | AYC | A-1 | Excellent |
| Bellissima (Ital.) | I.F.E. | Anna Magnani-A. Blasetti | Mar., '53 | 108m | Feb. 14 | 1717 | | | Very Good |
| Berliner, The (Ger.) | Burstyn | Gert Frobe-Aribert Waser | Oct., '52 | 80m | Nov. 1 | 1590 | | | Fair |
| Beware, My Lovely (302) | RKO | Ida Lupino-Robert Ryan | Sept., '52 | 77m | Aug. 2 | 1470 | AY | A-2 | Good |
| Big Jim McLain (201) | WB | John Wayne-Nancy Olson | Aug. 30, '52 | 90m | Aug. 30 | 1509 | AY | A-1 | Good |
| Big Sky, The (361) | RKO | Kirk Douglas-Elizabeth Threatt | Aug., '52 | 122m | July 12 | 1441 | AY | A-2 | Excellent |
| Black Castle, The (304) | Univ. | Stephen McNally-Richard Greene | Dec., '52 | 81m | Oct. 25 | 1582 | AY | A-2 | Good |
| Blackbeard, the Pirate (color) (307) | RKO | Linda Darnell-Robert Newton | Dec. 25, '52 | 99m | Dec. 6 | 1629 | AY | B | Good |
| Blazing Forest, The (color) (5207) | Para. | John Payne-Susan Morrow | Dec., '52 | 90m | Sept. 27 | 1541 | AYC | A-1 | Very Good |
| Blood on the Moon | RKO | R. Mitchum-R. Preston (reissue) | Mar. 27, '53 | | | | | | |
| Bloodhounds of Broadway (C) (236) | 20th-Fox | Mitzi Gaynor-Scott Brady | Nov., '52 | 90m | Nov. 1 | 1589 | AY | B | Very Good |
| Blue Canadian Rockies (4782) | Col. | Gene Autry-Pat Buttram | Nov., '52 | 58m | Nov. 22 | 1614 | AYC | A-1 | Good |
| Blue Gardenia, The (215) | WB | Anne Baxter-Richard Conte | Mar. 28, '53 | | | | | | |
| Bonzo Goes to College (232) | Univ. | Edmund Gwenn-Maureen O'Sullivan | Sept., '52 | 80m | Aug. 30 | 1509 | AYC | A-1 | Very Good |
| Botany Bay (color) | Para. | Alan Ladd-James Mason | Not Set | | Feb. 7 (S) 1711 | | | | |
| Brandy for the Parson (Brit.) | Mayer-Kingsley | Kenneth More-Jean Lodge | Aug., '52 | 75m | Aug. 30 | 1511 | | A-2 | Good |
| Breaking the Sound Barrier (Brit.) | UA | Ann Todd-Ralph Richardson | Dec. 21, '52 | 115m | Nov. 15 | 1605 | AY | A-1 | Excellent |
| Bwana Devil (color) | UA | Barbara Britton-Robert Stack | Mar. 13, '53 | 79m | Dec. 13 | 1637 | | A-2 | |
| By the Light of the Silvery Moon (color) | WB | Doris Day-Gordon MacRae | Not Set | | | | | | |
| C | | | | | | | | | |
| CALIFORNIA Conquest (color) (440) | Col. | Cornel Wilde-Teresa Wright | July, '52 | 79m | June 14 | 1392 | AY | A-1 | Good |
| Call Me Madam (color) (311) | 20th-Fox | Ethel Merman-Donald O'Connor | Apr., '53 | 114m | Mar. 7 | 1749 | | | Excellent |
| Call of the Wild (350) | 20th-Fox | Clark Gable-Loretta Young (reissue) | Mar., '53 | 81m | | | | | |
| Canyon Ambush (5244) | Mono. | Johnny Mack Brown | Oct. 12, '52 | 53m | Aug. 30 (S) 1511 | | | | |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED (S) = synopsis | | Nat'l Groups | RATINGS | | Herald Review |
|---|-----------|---|---------------|----------------------------|--------------|--------------|----------|-----|---------------|
| | | | | Issue | Page | | L. of D. | | |
| Captain Kidd (5210) | Lippert | Randolph Scott-C. Laughton (reissue) | Dec. 12, '52 | 89m | Aug. 5, '45 | | | | |
| Captain Pirate (color) (431) | Col. | Louis Hayward-Patricia Medina | Aug., '52 | 85m | July 26 | 1462 | AYC | | Good |
| Captive Woman (306) | RKO | Margaret Field-Robert Clarke | Oct., '52 | 65m | Oct. 4 | 1550 | | B | Fair |
| Caribbean (C) (5202) | Para. | Arlene Dahl-John Payne | Sept., '52 | 97m | Aug. 2 | 1469 | AY | A-2 | Very Good |
| Carrie (5123) | Para. | Jennifer Jones-Laurence Olivier | Aug., '52 | 118m | June 14 | 1397 | AY | B | Excellent |
| Casque D'Or (Fr.) | Discine | Simone Signoret-Claude Dauphin | Aug. 18, '52 | 96m | Sept. 6 | 1517 | | | Good |
| Castle in the Air (Brit.) | Stratford | David Tomlinson-Margaret Rutherford | Dec. 26, '52 | 92m | Jan. 10 | 1677 | | | Good |
| Cattle Town (207) | WB | Dennis Morgan-Philip Carey | Dec. 6, '52 | 71m | Nov. 22 | 1614 | AYC | A-1 | Good |
| Chu Chin Chow (5215) | Lippert | Anna May Wong (reissue) | Apr. 10, '53 | | | | | | |
| City Beneath the Sea (308) (C) | Univ. | Robert Ryan-Mala Powers | Mar., '53 | 87m | Feb. 7 | 1709 | AY | B | Very Good |
| Cleopatra (5208) | Para. | Claudette Colbert-H. Wilcoxon (reissue) | Dec., '52 | 104m | Aug. 25, '34 | | | | |
| Clouded Yellow, The (Brit.) (509) | Col. | Jean Simmons-Trevor Howard | Aug., '52 | 89m | Oct. 6, '51 | 1049 | AY | A-2 | Good |
| Clown, The (316) | MGM | Red Skelton-Timmy Considine | Jan. 6, '53 | 92m | Dec. 27 | 1662 | AY | B | Very Good |
| Code Two | MGM | Ralph Meeker-Sally Forrest | Apr., '53 | | Feb. 28 | (S)1743 | | | |
| Come Back, Little Sheba (5213) | Para. | Burt Lancaster-Shirley Booth | Feb., '53 | 99m | Nov. 29 | 1621 | A | B | Excellent |
| Come on Texas | WB | Randolph Scott-Phyllis Kirk | Not Set | | Feb. 14 | (S)1718 | | | |
| Confidentially Connie | MGM | Janet Leigh-Van Johnson | Mar., '53 | 71m | Jan. 17 | 1686 | | A-1 | Good |
| Count the Hours | RKO | Teresa Wright-MacDonald Carey | Apr. 1, '53 | 74m | Feb. 28 | 1742 | | | Good |
| Cow Country (5310) | AA | Edmond O'Brien-Helen Westcott | Apr. 26, '53 | | | | | | |
| Crimson Pirate (color) (202)* | WB | Burt Lancaster-Eva Bartok | Sept. 27, '52 | 104m | Aug. 30 | 1509 | AYC | A-1 | Very Good |
| Cry of the Hunted | MGM | Vittorio Gassman-Polly Bergen | May, '53 | | | | | | |
| Cry, the Beloved Country (Brit.) | UA | Canada Lee-Sidney Poitier | Aug. 22, '52 | 96m | Jan. 26 | 1213 | | A-2 | Excellent |
| Cupboard Was Bare, The (Fr.) | Hakim | Fernandel-Berthe Bovy | Nov., '52 | 82m | Nov. 15 | 1607 | | | Good |
| Curtain Up (Brit.) | Meadow | Robert Morley-Margaret Rutherford | Feb., '53 | 82m | Feb. 7 | 1710 | | | Excellent |
| D | | | | | | | | | |
| DEAD Man's Trail (5243) | Mono. | Johnny Mack Brown-Barbara Allen | Sept. 21, '52 | 59m | May 17 | (S)1367 | | A-1 | |
| Desert Legion (C) (315) | Univ. | Alan Ladd-Arlene Dahl | Apr., '53 | | Feb. 14 | (S)1718 | | | |
| Desert Rats, The | 20th-Fox | Robert Newton-James Mason | Apr., '53 | | Jan. 24 | (S)1695 | | | |
| Desert Song, The (color) | WB | Kathryn Grayson-Gordon MacRae | Not Set | | Jan. 10 | (S)1679 | | | |
| Desperadoes Outpost (5174) | Rep. | Allan Rocky Lane | Oct. 8, '52 | 54m | Oct. 11 | 1559 | AYC | A-1 | Good |
| Desperate Search, The (314) | MGM | Howard Keel-Jane Greer | Jan., '53 | 71m | Nov. 29 | 1622 | AY | B | Good |
| Destination Gobi (color) (313) | 20th-Fox | Richard Widmark-Don Taylor | Mar., '53 | 89m | Feb. 28 | 1742 | | | Good |
| Devil Makes Three, The (302) | MGM | Gene Kelly-Pier Angeli | Sept., '52 | 96m | Aug. 16 | 1485 | AY | A-2 | Very Good |
| Diplomatic Courier (222) | 20th-Fox | Tyrone Power-Patricia Neal | July, '52 | 97m | June 21 | 1417 | AY | A-2 | Good |
| Don't Bother to Knock (224) | 20th-Fox | Richard Widmark-Marilyn Monroe | Aug., '52 | 76m | July 19 | 1453 | A | B | Very Good |
| Down Among the Sheltering Palms (C) | 20th-Fox | Mitzi Gaynor-David Wayne | Mar., '53 | 87m | Jan. 12, '52 | (S)1186 | | | |
| Dream Wife | MGM | Cary Grant-Deborah Kerr | May, '53 | | Jan. 24 | (S)1694 | | B | |
| Dreamboat (223) | 20th-Fox | Clifford Webb-Ginger Rogers | Aug., '52 | 83m | July 26 | 1461 | AY | A-2 | Excellent |
| Duel at Silver Creek, The (C) (228) | Univ. | Audie Murphy-Faith Domergue | Aug., '52 | 77m | July 12 | 1442 | AY | A-1 | Good |
| Duel Without Honor (Ital.) | I.F.E. | Massimo Girotti | Mar., '53 | | | | | | |
| E | | | | | | | | | |
| EIGHT Iron Men (515) | Col. | Bonar Colleano-Arthur Franz | Dec., '52 | 80m | Oct. 25 | 1581 | AY | A-2 | Very Good |
| Encore (Brit.) (5122) | Para. | Roland Culver-Glynis Johns | July, '52 | 90m | Apr. 5 | 1305 | AY | A-2 | Excellent |
| Everything I Have Is Yours (C) (306) | MGM | Marge and Gower Champion | Oct., '52 | 92m | Sept. 27 | 1541 | AYC | A-2 | Excellent |
| F | | | | | | | | | |
| FACE to Face (309) | RKO | James Mason-Robert Preston | Nov. 14, '52 | 92m | Nov. 15 | 1606 | AY | B | Excellent |
| Fair Wind to Java (color) | Rep. | Fred MacMurray-Vera Ralston | Not Set | | | | | | |
| Fargo (5226) | Mono. | Bill Elliott-Phyllis Coates | Sept. 7, '52 | 69m | Sept. 13 | 1526 | | A-1 | Good |
| Farmer Takes a Wife (color) (307) | 20th-Fox | Betty Grable-Dale Robertson | May, '53 | | Dec. 6 | (S)1630 | | | |
| Fast Company | MGM | Howard Keel-Nina Foch | May, '53 | | Feb. 14 | (S)1718 | | | |
| Father's Dilemma (Ital.) | Davis | Aldo Fabrizi-Gaby Morlay | Sept., '52 | 88m | Oct. 4 | 1550 | | B | Very Good |
| Fearless Fagan (241) | MGM | Janet Leigh-Carleton Carpenter | Aug., '52 | 79m | July 12 | 1441 | AYC | A-1 | Very Good |
| Feudin' Fools (5213) | Mono. | Leo Gorcey-Huntz Hall | Sept. 21, '52 | 63m | July 5 | (S)1434 | | A-1 | |
| Five Angles on Murder (Brit.) (form. Woman in Question) | Col. | Jean Kent-Dick Bogarde | Mar., '53 | 88m | Feb. 23, '52 | 1246 | A | B | Good |
| 5000 Fingers of Dr. T, The (C) | Col. | Peter Lind Hayes-Mary Healy | Not Set | | Jan. 10 | (S)1679 | | A-1 | |
| Flat Top (color) (5201) | AA | Sterling Hayden-Richard Carlson | Nov. 30, '52 | 85m | Nov. 22 | 1614 | AY | A-1 | Very Good |
| Flowers of St. Francis (Ital.) | Burstyn | Aldo Fabrizi | Oct. 6, '52 | 85m | Oct. 11 | 1559 | | | Fair |
| Forbidden Games (Fr.) | Times | Brigitte Fossey-Georges Poujouly | Dec., '52 | 89m | Dec. 20 | 1647 | | | Excellent |
| Fort Apache | RKO | John Wayne-Henry Fonda (reissue) | Mar. 27, '53 | | | | | | |
| Fort Vengeance (color) (5303) | AA | James Craig-Rita Moreno | Mar. 29, '53 | | | | | | |
| Four Poster, The (519) | Col. | Rex Harrison-Lilli Palmer | Jan., '53 | 103m | Oct. 11 | 1558 | A | A-2 | Excellent |
| Francis Covers the Big Town | Univ. | Donald O'Connor-Yvette Dugay | Not Set | | Mar. 22 | (S)1291 | | | |
| G | | | | | | | | | |
| GAMBLER and the Lady (5204) | Lippert | Dane Clark | Dec. 26, '52 | 71m | Dec. 20 | 1646 | | | Average |
| Girl Next Door, The (C) | 20th-Fox | June Haver-Dan Dailey | June, '53 | | Feb. 14 | (S)1718 | | | |
| Girl Who Had Everything | MGM | Elizabeth Taylor-Fernando Lamas | Mar., '53 | 69m | Mar. 7 | 1750 | | | Good |
| Girls in the Night (311) | Univ. | Joyce Holden-Glenda Farrell | Feb., '53 | 83m | Jan. 17 | 1686 | AY | B | Good |
| Girls of Pleasure Island (5215) (color) | Para. | Don Taylor-Leo Genn | Apr., '53 | 95m | Feb. 28 | 1742 | | | Good |
| Glass Wall, The | Col. | Gloria Grahame-Vittorio Gassman | Apr., '53 | 80m | Mar. 7 | 1750 | | | Good |
| Golden Arrow, The | UA | Burgess Meredith-Jean Pierre Aumont | Mar. 20, '53 | | | | | | |
| Golden Hawk, The (color) (508) | Col. | Sterling Hayden-Rhonda Fleming | Oct., '52 | 83m | Sept. 13 | 1525 | AY | B | Very Good |
| Great White Hunter (form. Macomber Affair) (5209) | Lippert | Gregory Peck-Joan Bennett (reissue) | Dec. 12, '52 | 89m | Feb. 1, '47 | | | | Good |
| Greatest Show on Earth (C)* (5129) | Para. | All-Star Cast | July, '52 | 153m | Jan. 5 | 1177 | AYC | B | Superior |
| Guerrilla Girl | UA | Helmut Dantine | Jan. 23, '53 | 81m | Jan. 24 | (S)1694 | | | |
| Guest Wife | UA | Claudette Colbert-D. Ameche (reissue) | Sept. 5, '52 | 90m | July 28, '45 | | | | Excellent |
| Gunfighter, The (348) | 20th-Fox | Gregory Peck-Jean Parker (reissue) | Jan., '53 | 84m | | | | | |
| Gunsmoke (color) (312) | Univ. | Audie Murphy-Susan Cabot | Mar., '53 | 79m | Feb. 7 | 1710 | | B | Very Good |
| H | | | | | | | | | |
| HANGMAN'S Knot (color) (512) | Col. | Randolph Scott-Donna Reed | Jan., '53 | 84m | Nov. 1 | 1589 | AY | A-2 | Very Good |
| Hans Christian Andersen (color) (351)* | RKO | Danny Kaye-Farley Granger | Dec. 19, '52 | 112m | Nov. 29 | 1621 | AYC | A-1 | Excellent |
| Happy Time, The (506) | Col. | Charles Boyer-Louis Jourdan | Aug., '52 | 94m | Aug. 16 | 1485 | AY | A-2 | Excellent |
| Hellgate (5113) | Lippert | Sterling Hayden-Joan Leslie | Sept. 5, '52 | 87m | Aug. 23 | 1502 | | B | Very Good |

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|---|----------------|------------------------------------|------------------------|----------------|---------------|--------------|----------|-----|---------------|
| | | | | (S) = synopsis | Page | | L. of D. | | |
| Hiawatha (color) (5202) | AA | Vincent Edwards-Yvette Dugay | Dec. 28, '52 | 80m | Dec. 20 | 1645 | AYC | A-1 | Excellent |
| High Noon* | UA | Gary Cooper-Grace Kelly | July 30, '52 | 85m | May 3 | 1349 | AY | A-2 | Very Good |
| Hitch-Hiker, The | RKO | Edmond O'Brien-Frank Lovejoy | Mar. 20, '53 | 71m | Jan. 17 | 1686 | | A-2 | Good |
| Hoaxsters, The (319) | MGM | Guest Narrators | Jan. 30, '53 | 36m | | | | | |
| Homesteaders, The (5323) | AA | Bill Elliott | Feb. 8, '53 | | | | | | |
| Horizons West (235) (color) | Univ. | Robert Ryan-Julia Adams | Oct., '52 | 81m | Sept. 20 | 1534 | A | A-2 | Good |
| Hour of 13, The (309) | MGM | Peter Lawford-Dawn Addams | Nov., '52 | 80m | Oct. 4 | 1549 | AY | A-2 | Good |
| Hurricane Smith (color) (5204) | Para. | Yvonne De Carlo-John Ireland | Oct., '52 | 90m | Sept. 13 | 1525 | AY | B | Good |
| I | | | | | | | | | |
| I CONFESS (213) | WB | Montgomery Clift-Anne Baxter | Feb. 28, '53 | 95m | Feb. 7 | 1709 | | A-2 | Excellent |
| I Don't Care Girl, The (C) (302) | 20th-Fox | Mitzi Gaynor-David Wayne | Jan., '53 | 78m | Dec. 27 | 1662 | AY | B | Very Good |
| I Love Melvin (color) | MGM | Donald O'Connor-Debbie Reynolds | Mar., '53 | 77m | Feb. 7 | 1710 | | | Good |
| I'll Get You (5206) | Lippert | George Raft-Sally Gray | Jan. 16, '53 | 79m | Feb. 7 | 1710 | | | Good |
| Importance of Being Earnest (C) (381) (Brit.) | U-I | Michael Redgrave-Joan Greenwood | Dec. 22, '52 | 95m | Dec. 27 | 1661 | AY | A-2 | Excellent |
| Invader from Mars (314) (color) | 20th-Fox | Helene Carter-Arthur Franz | May, '53 | | | | | | |
| Invasion U.S.A. (513) | Col. | Gerald Mohr-Peggie Castle | Dec., '52 | 74m | Dec. 6 | 1630 | AY | B | Average |
| Iron Mistress, The (C) (206)* | WB | Alan Ladd-Virginia Mayo | Nov. 22, '52 | 110m | Oct. 18 | 1565 | AY | A-2 | Very Good |
| Island of Desire (C) | UA | Linda Darnell-Tab Hunter | Aug. 4, '52 | 93m | Aug. 2 | 1470 | A | B | Fair |
| It Grows on Trees (303) | Univ. | Irene Dunne-Dean Jagger | Nov., '52 | 84m | Nov. 1 | 1589 | AYC | A-1 | Excellent |
| It's in the Bag | UA | Fred Allen-Jack Benny | (reissue) Sept. 5, '52 | 87m | Feb. 17, '45 | | | | Excellent |
| Ivanhoe (color) (307)* | MGM | Robert Taylor-Elizabeth Taylor | Feb. 20, '53 | 106m | June 21 | 1417 | AYC | A-1 | Excellent |
| J | | | | | | | | | |
| JALOPY (5318) | AA | Bowery Boys | Mar. 1, '53 | | | | | | |
| Jamaica Run (C) | Para. | Ray Milland-Arlene Dahl | May, '53 | | Jan. 24 | (S) 1694 | | | |
| Jazz Singer, The (color) (212) | WB | Danny Thomas-Peggy Lee | Feb. 14, '53 | 107m | Jan. 10 | 1677 | AY | A-1 | Very Good |
| Jeopardy (317) | MGM | Barbara Stanwyck-Barry Sullivan | Feb., '53 | 69m | Jan. 24 | 1693 | | B | Good |
| Jumping Jacks (5121)* | Para. | Dean Martin-Jerry Lewis | July, '52 | 96m | June 7 | 1389 | AYC | A-1 | Excellent |
| Jungle, The (5112) | Lippert | Rod Cameron-Cesar Romero | Aug. 1, '52 | 74m | Aug. 23 | 1503 | | A-1 | Good |
| Jungle Girl (5208) | AA | Johnny Sheffield | Dec. 7, '52 | 70m | | | | | |
| Just for You (color) (5201)* | Para. | Bing Crosby-Jane Wyman | Sept., '52 | 104m | Aug. 2 | 1469 | AYC | A-2 | Excellent |
| Justice Is Done (Fr.) | Burstyn | Claude Nollier-Michel Auclair | Mar., '53 | 96m | | | | | |
| K | | | | | | | | | |
| KANSAS City Confidential | UA | John Payne-Coleen Gray | Jan. 16, '53 | 98m | Nov. 15 | 1606 | A | B | Fair |
| Kansas Pacific (5302) (color) | AA | Sterling Hayden-Eve Miller | Feb. 22, '53 | | Aug. 30 | (S) 1511 | | A-1 | |
| Kid from Broken Gun (481) | Col. | Charles Starrett-Smile Burnette | Aug., '52 | 56m | Aug. 16 | 1485 | AY | A-1 | Good |
| L | | | | | | | | | |
| LADY in the Iron Mask (218) (C) | 20th-Fox | Louis Hayward-Patricia Medina | July, '52 | 78m | June 14 | 1398 | AY | A-1 | Good |
| Lady Wants Mink (color) | Rep. | Ruth Hussey-Dennis O'Keefe | Mar. 5, '53 | 92m | Feb. 14 | (S) 1718 | | | |
| Last of the Comanches (C) (511) | Col. | Broderick Crawford-Barbara Hale | Feb., '53 | 85m | Jan. 3 | 1669 | AYC | A-1 | Good |
| Last Train from Bombay (504) | Col. | Jon Hall-Lisa Ferraday | Aug., '52 | 72m | Aug. 2 | 1471 | AY | A-1 | Average |
| Lawless Breed (color) (306) | Univ. | Rock Hudson-Julia Adams | Jan., '53 | 83m | Dec. 6 | 1629 | AY | A-2 | Very Good |
| Leonardo Da Vinci (color) | Pictura | Documentary | Jan. 1, '53 | 70m | Nov. 29 | 1622 | | A-1 | Very Good |
| Les Miserables (225) | 20th-Fox | Michael Rennie-Debra Paget | Aug., '52 | 104m | July 26 | 1462 | AY | A-2 | Good |
| Lili (color) | MGM | Leslie Caron-Mel Ferrer | Spec. | | Nov. 22 | (S) 1615 | | A-2 | |
| Limelight | UA | Charles Chaplin-Claire Bloom | Feb. 6, '53 | 143m | Oct. 11 | 1557 | AY | B | Excellent |
| Little World of Don Camillo (Ital.-Fr.) | I.F.E. | Fernandel-Gino Cervi | Jan., '53 | 103m | Jan. 24 | 1694 | | A-2 | Very Good |
| Look Who's Laughing (381) | RKO | Lucille Ball-Edgar Bergen | (reissue) Aug., '52 | 79m | Sept. 20, '41 | | | | |
| Lost in Alaska (229) | Univ. | Abbott & Costello-Mitzi Green | Aug., '52 | 76m | July 26 | 1462 | AY | A-2 | Good |
| Lovely to Look At (color) (237)* | MGM | Kathryn Grayson-Howard Keel | July, '52 | 102m | May 31 | 1381 | AY | A-2 | Excellent |
| Lure of the Wilderness (227) (C) | 20th-Fox | Jean Peters-Jeffrey Hunter | Sept., '52 | 92m | July 26 | 1461 | AY | A-1 | Very Good |
| Lusty Men, The (304) | RKO | Susan Hayward-Robert Mitchum | Oct., '52 | 113m | Sept. 27 | 1542 | AY | A-2 | Good |
| Luxury Girls | UA | Susan Stephen | Jan. 30, '53 | 96m | Mar. 7 | 1751 | | | Fair |
| M | | | | | | | | | |
| MA AND PA Kettle on Vacation (314) | Univ. | Marjorie Main-Percy Kilbride | Apr., '53 | 75m | Mar. 7 | 1749 | | | Very Good |
| Magic Box, The (Brit.) (C) | Mayer-Kingsley | Robert Donat | Sept. 24, '52 | 93m | Sept. 20 | 1534 | | A-1 | Good |
| Magnetic Monster, The | UA | Richard Carlson-Jean Byron | Feb. 18, '53 | 76m | Feb. 14 | 1717 | | A-1 | Very Good |
| Man Behind the Gun (C) (211) | WB | Randolph Scott-Patrice Wymore | Jan. 31, '53 | 82m | Dec. 27 | 1662 | A | B | Good |
| Man on a Tightrope (315) | 20th-Fox | Fredric March-Terry Moore | Apr., '53 | | | | | | |
| Man with the Grey Glove (Ital.) | IFE | Annette Bach-Mario Del Monaco | Jan., '53 | 102m | Jan. 10 | 1678 | | B | Good |
| Marika (German) (color) | Brill | Fred Liewehr-Harry Fuss | Feb., '53 | 78m | Feb. 28 | 1743 | | | Fair |
| Marksmen, The (5333) | AA | Wayne Morris | Apr. 5, '53 | | | | | | |
| Marshal of Cedar Rock (5241) | Rep. | Allan Rocky Lane | Feb. 1, '53 | 54m | Feb. 28 | 1742 | | A-1 | Good |
| Maverick, The (5322) | AA | Bill Elliott | Dec. 14, '52 | 71m | Jan. 3 | 1669 | | | Average |
| Meet Me at the Fair (C) (307) | Univ. | Dan Dailey-Diana Lynn | Jan., '53 | 87m | Dec. 13 | 1637 | AYC | A-1 | Very Good |
| Member of the Wedding (521) | Col. | Ethel Waters-Julie Harris | Mar. 6, '53 | 91m | Dec. 20 | 1645 | A | A-2 | Good |
| Merry Widow, The (color)* (301) | MGM | Lana Turner-Fernando Lamas | Sept., '52 | 103m | July 12 | 1441 | AYC | A-2 | Excellent |
| Merry Wives of Windsor (Ger.) | Central | Sonja Ziemann-Paul Esser | Sept. 20, '52 | 93m | Sept. 27 | 1542 | | | Good |
| Million Dollar Mermaid (C) (312)* | MGM | Esther Williams-Victor Mature | Dec., '52 | 115m | Nov. 8 | 1597 | AYC | A-1 | Good |
| Miracle of Fatima (color) (203)* | WB | Gilbert Roland-Angela Clark | Oct. 11, '52 | 102m | Aug. 23 | 1501 | AY | A-1 | Superior |
| Mississippi Gambler (color) (310)* | Univ. | Tyrone Power-Piper Laurie | Feb., '53 | 98m | Jan. 10 | 1677 | AY | B | Very Good |
| Mr. Walkie Talkie (5203) | Lippert | Joe Sawyer-William Tracy | Nov. 28, '52 | 65m | Dec. 6 | 1630 | | | Average |
| Monkey Business (230) | 20th-Fox | Cary Grant-Marilyn Monroe | Sept., '52 | 97m | Sept. 6 | 1517 | AY | B | Excellent |
| Monsoon (color) | UA | Ursula Thiess-Diana Douglas | Dec. 14, '52 | 79m | Feb. 7 | 1711 | | B | Fair |
| Montana Belle (color) (308) | RKO | Jane Russell-George Brent | Nov., '52 | 81m | Nov. 1 | 1589 | AY | B | Good |
| Montana Incident (5253) | Mono. | Whip Wilson | Aug. 10, '52 | 54m | Aug. 30 | 1510 | | A-1 | Fair |
| Moulin Rouge (C) | UA | Jose Ferrer-Collette Marchand | Mar., '53 | 118m | Dec. 27 | 1661 | | B | Excellent |
| My Cousin Rachel (301)* | 20th-Fox | Olivia de Havilland-Richard Burton | Jan., '53 | 98m | Dec. 27 | 1662 | AY | A-2 | Very Good |
| My Darling Clementine (351) | 20th-Fox | Henry Fonda-Linda Darnell | (reissue) Mar., '53 | 97m | | | | | |
| My Man and I (303) | MGM | Shelley Winters-Wendell Corey | Sept., '52 | 99m | Aug. 23 | 1502 | AY | A-2 | Very Good |
| My Pal Gus (233) | 20th-Fox | Richard Widmark-Joanne Dru | Dec., '52 | 83m | Nov. 15 | 1606 | AY | B | Very Good |
| My Wife's Best Friend (231) | 20th-Fox | Anne Baxter-Macdonald Carey | Oct., '52 | 87m | Oct. 11 | 1558 | | B | Good |

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| N | | | | | | | | | |
| NAKED Spur, The (color) (318)* | MGM | James Stewart-Janet Leigh | Feb., '53 | 91m | Jan. 17 | 1685 | A | A-2 | Excellent |
| Never Let Me Go | MGM | Clark Gable-Gene Tierney | May, '53 | | Jan. 24 | (S) 1694 | | | |
| Never Wave at a Wac | RKO | Rosalind Russell-Paul Douglas | Jan. 28, '53 | 87m | Dec. 20 | 1645 | | B | Excellent |
| Niagara (color) (306)* | 20th-Fox | Marilyn Monroe-Joseph Cotten | Feb., '53 | 89m | Jan. 24 | 1693 | A | B | Very Good |
| Night Without Sleep (235) | 20th-Fox | Gary Merrill-Linda Darnell | Nov., '52 | 77m | Oct. 4 | 1550 | A | B | Average |
| Night Without Stars | RKO | David Farrar-Nadia Gray | Mar. 6, '53 | | | | | | |
| No Holds Barred (5214) | AA | Leo Gorcey | Nov. 23, '52 | 66m | Sept. 20 | (S) 1534 | | A-2 | |
| No Time for Flowers (313) | RKO | Viveca Lindfors-Paul Christian | Jan. 31, '53 | 83m | Dec. 6 | 1629 | AY | A-2 | Good |
| O | | | | | | | | | |
| O. HENRY's Full House (228) | 20th-Fox | All Star Cast | Sept., '52 | 111m | Aug. 23 | 1501 | AY | A-2 | Excellent |
| Of Love and Bandits (Ital.) | I.F.E. | Amedeo Nazzari | Jan., '53 | 98m | Jan. 24 | 1694 | | C | Fair |
| Off Limits (5216) | Para. | Bob Hope-Marilyn Maxwell | Apr., '53 | 89m | Feb. 7 | 1709 | | | Excellent |
| Old Overland Trail (5146) | Rep. | Rex Allen | Feb. 25, '53 | 60m | Feb. 28 | 1742 | | | Good |
| On Top of Old Smoky (5782) | Col. | Gene Autry | Mar., '53 | 59m | Feb. 14 | (S) 1718 | | | |
| One Girl's Confession (528) | Col. | Hugo Haas-Cleo Moore | Apr., '53 | 74m | Mar. 7 | 1751 | | | Good |
| One Minute to Zero (301) | RKO | Robert Mitchum-Ann Blyth | Aug., '52 | 105m | July 19 | 1454 | AY | A-1 | Good |
| Operation Secret (205) | WB | Cornel Wilde-Phyllis Thaxter | Nov. 8, '52 | 108m | Oct. 11 | 1558 | AY | B | Very Good |
| Outpost in Malaya (Brit.) | UA | Claudette Colbert-Jack Hawkins | Nov. 21, '52 | 88m | Nov. 15 | 1606 | AY | A-2 | Good |
| Overland Trail Riders | Rep. | Rex Allen | Not Set | | Jan. 10 | (S) 1679 | | | |
| P | | | | | | | | | |
| PAOLO & Francesca (Ital.) | I.F.E. | Odile Versois-Andrea Checchi | Feb. 13, '53 | 92m | Feb. 14 | 1718 | | | Average |
| Park Row | UA | Gene Evans-Mary Welch | Aug. 12, '52 | 83m | Aug. 9 | 1477 | AY | A-2 | Good |
| Pathfinder, The (color) (516) | Col. | George Montgomery-Helena Carter | Jan., '53 | 78m | Dec. 20 | 1646 | AY | A-1 | Good |
| Perils of the Jungle (5214) | Lippert | Clyde Beatty (reissue) | Mar. 20, '53 | 63m | | | | | |
| Peter Pan (color) | RKO | All Cartoon Feature | Feb. 5, '53 | 76 1/2m | Jan. 17 | 1685 | | A-1 | Excellent |
| Pickup on South Street | 20th-Fox | Richard Widmark-Jean Peters | Not Set | | Feb. 14 | (S) 1718 | | | |
| Plymouth Adventure (color) (310)* | MGM | Spencer Tracy-Gene Tierney | Nov., '52 | 104m | Oct. 25 | 1581 | AYC | A-2 | Excellent |
| Pony Express (color) (5217) | Para. | Charlton Heston-Rhoda Fleming | Apr., '53 | 101m | Mar. 7 | 1750 | | | Very Good |
| Pony Soldier (C) (237) | 20th-Fox | Tyrone Power-Cameron Mitchell | Nov., '52 | 82m | Nov. 8 | 1597 | AYC | A-1 | Excellent |
| Port Sinister | RKO | James Warren | Apr. 10, '53 | 65m | Feb. 21 | 1735 | | | Fair |
| Powder River | 20th-Fox | Rory Calhoun-Corinne Calvet | June, '53 | | Feb. 28 | (S) 1743 | | | |
| President's Lady, The (312) | 20th-Fox | Susan Hayward-Charlton Heston | Apr., '53 | 96m | Mar. 7 | 1750 | | | Good |
| Prince of Pirates (color) (524) | Col. | John Derek | Mar., '53 | 80m | Feb. 7 | 1710 | | B | Good |
| Prisoner of Zenda (color) (308)* | MGM | Stewart Granger-Deborah Kerr | Nov., '52 | 101m | Oct. 18 | 1565 | AYC | A-1 | Very Good |
| Promoter, The (Brit.) (285) | Univ. | Alec Guinness-Valerie Hobson | Oct. 28, '52 | 88m | Oct. 25 | 1581 | AY | A-1 | Excellent |
| Q | | | | | | | | | |
| QUIET Man, The (color)* (5108) | Rep. | John Wayne-Maureen O'Hara | Not Set | 129m | May 17 | 1365 | AY | A-2 | Superior |
| Quo Vadis (color)* (218) | MGM | Robert Taylor-Deborah Kerr | Spec. | 168m | Nov. 24 | 1118 | AY | A-1 | Superior |
| R | | | | | | | | | |
| RAIDERS, The (C) (301) | Univ. | Richard Conte-Viveca Lindfors | Nov., '52 | 80m | Oct. 11 | 1558 | AY | A-2 | Very Good |
| Rainbow Round My Shoulder (C) (503) | Col. | Frankie Laine-Billy Daniels | Sept., '52 | 78m | Aug. 9 | 1477 | AY | A-1 | Good |
| Ramuntcho (Fr.) | Davis | Louis Jouvet | Mar., '53 | 95m | | | | | |
| Redhead from Wyoming (color) (309) | Univ. | Maureen O'Hara-Alex Nicol | Jan., '53 | 80m | Dec. 20 | 1645 | AY | A-2 | Good |
| Ride the Man Down (color) (5202) | Rep. | Brian Donlevy-Forrest Tucker | Jan. 1, '53 | 90m | Nov. 1 | 1570 | AYC | A-1 | Good |
| Ring, The | UA | Gerard Mohr-Rita Moreno | Sept. 26, '52 | 79m | Aug. 30 | 1510 | AY | A-2 | Good |
| Road to Bali (color) (5209)* | Para. | Bing Crosby-Bob Hope | Jan., '53 | 90m | Nov. 22 | 1613 | AYC | A-2 | Excellent |
| Rogue's March (320) | MGM | Peter Lawford-Janice Rule | Feb., '53 | 84m | Jan. 3 | 1669 | | A-1 | Very Good |
| Rose Bowl Story, The (C) (5204) | Mono. | Marshall Thompson-Vera Miles | Aug. 24, '52 | 73m | Aug. 30 | 1509 | | A-1 | Excellent |
| Ruby Gentry (303) | 20th-Fox | Jennifer Jones-Charlton Heston | Jan., '53 | 82m | Dec. 27 | 1662 | A | B | Good |
| S | | | | | | | | | |
| SALLY and Saint Anne (225) | Univ. | Ann Blyth-Edmund Gwenn | July, '52 | 90m | June 28 | 1426 | AYC | A-1 | Very Good |
| Salome (color) (545) | Col. | Rita Hayworth-Stewart Granger | Apr., '53 | 103m | | | | | |
| San Antonio (5203) | Rep. | Rod Cameron-Arlene Whelan | Feb. 15, '53 | 90m | Mar. 7 | 1751 | | | Good |
| Savage, The (color) (5206) | Para. | Charlton Heston-Susan Morrow | Nov., '52 | 95m | Sept. 20 | 1534 | AYC | A-1 | Good |
| Savage Mutiny (539) | Col. | Johnny Weissmuller | Mar., '53 | 73m | Jan. 17 | 1687 | AY | A-1 | Fair |
| Scared Stiff | Para. | Martin & Lewis-Lizabeth Scott | Not Set | | Jan. 10 | (S) 1679 | | | |
| Scotland Yard Inspector (5202) | Lippert | Cesar Romero-Lois Maxwell | Oct. 31, '52 | 73m | Nov. 29 | 1623 | | | Fair |
| See Around Us, The (color) | RKO | Documentary | Apr. 22, '53 | 61m | Jan. 17 | 1686 | | | Very Good |
| Sea Tiger (5218) | Mono. | John Archer-Marguerite Chapman | July 27, '52 | 71m | Aug. 30 | 1510 | | A-2 | Good |
| Secret Flight (Brit.) | Univ. | Ralph Richardson-Raymond Huntley | Aug., '52 | 74m | July 12 | 1442 | | | Good |
| Secret People (Brit.) (5116) | Lippert | Valentina Cortese-Audrey Hepburn | Aug. 29, '52 | 87m | Aug. 30 | 1510 | | A-2 | Fair |
| See How They Run | MGM | Dorothy Dandridge-Robert Horton | Apr., '53 | | Jan. 24 | (S) 1694 | | | |
| Seminole (color) (313) | Univ. | Rock Hudson-Barbara Hale | Mar., '53 | 86m | Feb. 21 | 1733 | | A-2 | Very Good |
| Sextette (Fr.) | Davis | A. Rignault-Yvonne Gaudeau | Feb., '53 | 90m | Mar. 7 | 1751 | | | Good |
| Shane (color) | Para. | Alan Ladd-Jean Arthur | Not Set | | Apr. 19 | (S) 1323 | | | |
| She's Back on Broadway (color) (214) | WB | Virginia Mayo-Gene Nelson | Mar. 14, '53 | 95m | Jan. 24 | 1693 | | | Good |
| Silver Whip (309) | 20th-Fox | Rory Calhoun-Dale Robertson | Feb., '53 | 73m | Feb. 7 | 1710 | AYC | A-1 | Good |
| Sky Full of Moon (311) | MGM | Carleton Carpenter-Jan Sterling | Dec., '52 | 73m | Nov. 8 | 1597 | AY | A-2 | Fair |
| Small Town Girl (color) | MGM | Jane Powell-Farley Granger | Apr., '53 | 93m | Feb. 28 | 1741 | | | Excellent |
| Snows of Kilimanjaro (color) | 20th-Fox | Gregory Peck-Susan Hayward | (Spec.) | 114m | Sept. 20 | 1533 | AY | B | Excellent |
| Sombrero (color) | MGM | Ricardo Montalban-Cyd Charisse | Apr. 3, '53 | 103m | Feb. 28 | 1741 | | | Excellent |
| Somebody Loves Me (color) (5203) | Para. | Betty Hutton-Ralph Meeker | Oct., '52 | 97m | Aug. 23 | 1501 | AY | A-2 | Very Good |
| Something for the Birds (238) | 20th-Fox | Victor Mature-Patricia Neal | Oct., '52 | 81m | Oct. 11 | 1558 | AY | A-1 | Good |
| Son of Ali Baba (color) (231) | Univ. | Tony Curtis-Piper Laurie | Sept., '52 | 75m | Aug. 23 | 1502 | AYC | A-2 | Good |
| Son of Paleface (color) (5124)* | Para. | Bob Hope-Jane Russell | Aug., '52 | 104m | July 19 | 1453 | AY | B | Excellent |
| Son of the Renegade | UA | John Carpenter-Lori Irving | Mar. 27, '53 | | | | | A-1 | |
| South Pacific Trail (5145) | Rep. | Rex Allen | Oct. 20, '52 | 60m | Nov. 15 | 1606 | AYC | A-2 | Fair |
| Springfield Rifle (C) (204) | WB | Gary Cooper-Phyllis Thaxter | Oct. 25, '52 | 93m | Oct. 4 | 1555 | AY | A-1 | Good |
| Stalag 17 | Para. | William Holden-Don Taylor | Not Set | | Jan. 10 | (S) 1679 | | | |
| Star, The (316) | 20th-Fox | Bette Davis-Sterling Hayden | Mar., '53 | 89m | Dec. 27 | 1661 | | B | Excellent |
| Star of Texas (5332) | AA | Wayne Morris | Jan. 11, '53 | 68m | Jan. 17 | 1686 | | | Excellent |
| Stars and Stripes Forever (C) (239)* | 20th-Fox | Clifton Webb-Ruth Hussey | Dec., '52 | 89m | Nov. 22 | 1613 | AYC | A-1 | Very Good |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED (S) = synopsis | | Nat'l Groups | RATINGS | | Herald Review |
|--|----------------|------------------------------------|---------------------|----------------------------|--------------|--------------|----------|-----|---------------|
| | | | | Issue | Page | | L. of D. | | |
| Stars Are Singing, The (color) (5214) | Para. | Rosemary Clooney-Lauritz Melchior | Mar., '53 | 99m | Jan. 31 | 1701 | | A-1 | Very Good |
| Steel Trap (232) | 20th-Fox | Joseph Cotten-Teresa Wright | Nov., '52 | 85m | Oct. 25 | 1582 | AY | A-2 | Fair |
| Stooge, The (5212)* | Para. | Dean Martin-Jerry Lewis | Feb., '53 | 100m | Oct. 11 | 1557 | AYC | A-1 | Excellent |
| Stop, You're Killing Me (210) (C) | WB | Broderick Crawford-Claire Trevor | Jan. 17, '53 | 86m | Dec. 13 | 1637 | AY | A-2 | Very Good |
| Story of Mandy (Brit.) | U-I | Phyllis Calvert-Jack Hawkins | Mar., '53 | 93m | Feb. 21 | 1733 | | | Very Good |
| Story of Three Loves, The (color) | MGM | Leslie Caron-Pier Angeli | Mar., '53 | 122m | Mar. 7 | 1749 | | | Very Good |
| Story of Will Rogers (color) (129)* | WB | Jane Wyman-Will Rogers, Jr. | July 26, '52 | 109m | July 19 | 1453 | AYC | A-1 | Excellent |
| Strange Fascination (505) | Col. | Hugo Haas-Cleo Moore | Dec., '52 | 80m | Oct. 4 | 1550 | A | B | Fair |
| Strange Ones, The (Fr.) | Mayer-Kingsley | Nicole Stéphane-Edouard Dermithé | July, '52 | 95m | Aug. 9 | 1477 | | | Good |
| Stranger in Between, The (Brit.) (284) | Univ. | Dirk Bogarde-Elizabeth Sellars | Aug., '52 | 84m | Aug. 23 | 1502 | AY | A-2 | Very Good |
| Sudden Fear (362)* | RKO | Joan Crawford-Jack Palance | Aug., '52 | 110m | July 26 | 1461 | A | A-2 | Good |
| Sweetheart Time (color) | Rep. | Ray Middleton-Lucille Norman | Not Set | | Feb. 28 | (S) 1743 | | | |
| Sword of Venus | RKO | Robert Clarke-Catherine McLeod | Feb. 20, '53 | 73m | Jan. 17 | 1687 | | A-2 | Average |
| System, The (217) | WB | Frank Lovejoy-Joan Weldon | Apr. 18, '53 | | | | | | |
| T | | | | | | | | | |
| TALL Texan, The (5207) | Lippert | Lloyd Bridges-Marie Windsor | Feb. 13, '53 | 84m | Feb. 14 | 1717 | AY | A-2 | Good |
| Tangier Incident (5316) | AA | George Brent-Mari Aldon | Feb. 1, '53 | 77m | Feb. 21 | 1733 | | A-1 | Average |
| Target Hong Kong (517) | Col. | Richard Denning-Nancy Gates | Feb., '53 | 66m | Dec. 20 | 1646 | AY | A-2 | Fair |
| Taxi (305) | 20th-Fox | Dan Dailey-Constance Smith | Mar., '53 | 77m | Jan. 17 | 1685 | | A-1 | Excellent |
| Thief, The | UA | Ray Milland-Rita Gam | Oct. 10, '52 | 85m | Sept. 27 | 1541 | AY | A-2 | Excellent |
| Thief of Venice (304) | 20th-Fox | Maria Montez-Paul Christian | Jan., '53 | 91m | Nov. 15 | 1605 | AY | A-2 | Very Good |
| Thunder in the East (5210) | Para. | Alan Ladd-Deborah Kerr | Jan., '53 | 98m | Nov. 1 | 1590 | A | A-2 | Fair |
| Thunderbirds (5201) | Rep. | John Derek-Mona Freeman | Nov. 27, '52 | 98m | Nov. 29 | 1622 | AY | A-1 | Very Good |
| Thundering Caravans (5173) | Rep. | Alan Rocky Lane | July 20, '52 | 54m | Aug. 2 | 1471 | | A-1 | Good |
| Timber Wolf (5222) | AA | Kirby Grant | Jan. 4, '53 | 63m | | | | | |
| Tonight We Sing (color) (310) | 20th-Fox | David Wayne-Ezio Pinza | Apr., '53 | 109m | Jan. 31 | 1701 | | A-1 | Excellent |
| Too Many Girls (382) | RKO | Lucille Ball-Desi Arnaz | (reissue) Aug., '52 | 85m | Oct. 12, '40 | | | | |
| Torpedo Alley (5308) | AA | Mark Stevens-Dorothy Malone | Jan. 25, '53 | 84m | Dec. 20 | 1646 | | A-1 | Good |
| Toughest Man in Arizona (C) (5109) | Rep. | Vaughn Monroe-Joan Leslie | Oct. 10, '52 | 90m | Oct. 25 | 1582 | AY | | Good |
| Treasure of Golden Concor (C) (308) | 20th-Fox | Cornel Wilde-Constance Smith | Feb., '53 | 93m | Jan. 24 | 1693 | AYC | A-1 | Good |
| Tromba, the Tiger Man (5201) (Ger.) | Lippert | Special Cast | Nov. 14, '52 | 63m | Nov. 22 | 1614 | | A-2 | Fair |
| Tropic Zone (color) (5211) | Para. | Ronald Reagan-Rhonda Fleming | Jan., '53 | 94m | Dec. 13 | 1637 | AY | A-2 | Fair |
| Tropical Heat Wave (5216) | Rep. | Estelita-Robert Hutton | Oct. 1, '52 | 74m | Oct. 11 | 1559 | AY | A-1 | Good |
| Trouble Along the Way (216) | WB | John Wayne-Donna Reed | Apr. 4, '53 | | | | | | |
| Turning Point, The (5205) | Para. | William Holden-Alexis Smith | Nov., '52 | 85m | Sept. 20 | 1533 | AY | A-2 | Good |
| Two Cents Worth of Hope (Ital.) | Times | Mario Fiore-Vincenzo Musolino | Dec., '52 | 107m | Dec. 20 | 1647 | | B | Excellent |
| U | | | | | | | | | |
| UNDER the Red Sea (305) | RKO | Documentary | Oct., '52 | 67m | Oct. 4 | 1549 | AYC | A-1 | Very Good |
| Untamed Frontier (color) (230) | Univ. | Joseph Cotten-Shelley Winters | Sept., '52 | 75m | July 19 | 1454 | AY | A-2 | Good |
| Untamed Women | UA | Lyle Talbot-Doris Herrick | Sept. 12, '52 | 70m | Aug. 23 | 1533 | | A-2 | Fair |
| V | | | | | | | | | |
| VANQUISHED, The (color) | Para. | John Payne-Jan Sterling | June, '53 | | | | | | |
| Voodoo-Tiger (518) | Col. | Johnny Weissmuller-Jean Byron | Nov., '52 | 67m | Nov. 1 | 1590 | AY | B | Fair |
| W | | | | | | | | | |
| WAC from Walla Walla (5123) | Rep. | Judy Canova-Stephen Dunne | Oct. 10, '52 | 83m | Oct. 25 | 1582 | AYC | A-1 | Good |
| Wagon Team (476) | Col. | Gene Autry | Sept., '52 | 61m | Sept. 13 | 1526 | AY | A-1 | Good |
| Wait 'Till the Sun Shines, Nellie (color) (220) | 20th-Fox | Jean Peters-Hugh Marlowe | July, '52 | 108m | May 31 | 1381 | AY | A-2 | Excellent |
| Walk East on Beacon (426)* | Col. | George Murphy-Virginia Gilmore | July, '52 | 99m | Apr. 26 | 1329 | AY | A-1 | Very Good |
| War of the Worlds (C) (5218) | Para. | Gene Barry-A. Robinson | May '53 | 85m | Feb. 28 | 1742 | | | Excellent |
| Washington Story (238) | MGM | Van Johnson-Patricia Neal | July, '52 | 82m | June 28 | 1425 | AY | A-1 | Excellent |
| Way of a Gaucho (color) (229) | 20th-Fox | Gene Tierney-Rory Calhoun | Oct., '52 | 91m | Oct. 4 | 1549 | AY | A-2 | Good |
| We're Not Married (221) | 20th-Fox | Ginger Rogers-David Wayne | July, '52 | 85m | June 28 | 1425 | AY | B | Excellent |
| What Price Glory (color) (226) | 20th-Fox | James Cagney-Dan Dailey | Aug., '52 | 111m | Aug. 2 | 1469 | AY | A-2 | Excellent |
| Wherever She Goes (Australian) | Mayer-Kingsley | Eileen Joyce-Suzanne Parrott | Jan. 27, '53 | 80m | Feb. 7 | 1711 | | | Fair |
| Where's Charley (color) (130) | WB | Ray Bolger-Allyn McLerie | Aug. 30, '52 | 97m | June 28 | 1425 | AYC | A-1 | Very Good |
| White Lightning (5326) | AA | Stanley Clements | Mar. 15, '53 | 61m | Mar. 7 | 1751 | | | Good |
| White Line, The (Ital.) | I.F.E. | Gina Lollobrigida-Raf Vallone | Jan. 12, '53 | 87m | Jan. 3 | 1669 | | | Very Good |
| Willie & Joe Back at the Front (233) | Univ. | Tom Ewell-Harvey Lembeck | Oct., '52 | 87m | Oct. 4 | 1550 | AYC | A-1 | Very Good |
| Winning of the West (571) | Col. | Gene Autry | Jan., '53 | 57m | Jan. 17 | 1687 | AYC | A-1 | Good |
| Woman of the North Country (5144) (formerly Minnesota) (color) | Rep. | Rod Cameron-Ruth Hussey | Sep. 5, '52 | 90m | Aug. 2 | 1470 | AY | A-2 | Good |
| Woman's Angle, The (Brit.) | Stratford | Edward Underdown-Kathy O'Donnell | Sept. 29, '52 | 90m | | | | | |
| World in His Arms, The (C) (227)* | Univ. | Gregory Peck-Anne Blyth | Aug., '52 | 104m | June 21 | 1417 | AY | A-1 | Excellent |
| Wyoming Roundup (5254) | AA | Whip Wilson | Nov. 9, '52 | 53m | July 12 | (S) 1443 | | | |
| X Y Z | | | | | | | | | |
| YANKEE Buccaneer (234) (color) | Univ. | Jeff Chandler-Scott Brady | Oct., '52 | 86m | Sept. 13 | 1525 | AY | A-1 | Very Good |
| Yellow Sky, The (349) | 20th-Fox | Gregory Peck-Anne Baxter (reissue) | Jan., '53 | 98m | | | | | |
| You for Me (240) | MGM | Peter Lawford-Jane Greer | Aug., '52 | 71m | July 26 | 1462 | AY | B | Good |
| Yukon Gold (5221) | Mono. | Kirby Grant | Aug. 31, '52 | 62m | July 12 | (S) 1442 | | | |

FEATURES LISTED BY COMPANIES — — PAGE 1725, ISSUE OF FEBRUARY 14, 1953
 SHORT SUBJECTS CHART APPEARS ON PAGES 1734-1735, ISSUE OF FEBRUARY 21, 1953

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 5,924 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

| | EX | AA | AV | BA | PR |
|--|----|----|----|----|----|
| Abbott & Costello Meet Captain Kidd (WB) | — | 6 | 28 | 12 | 2 |
| Above and Beyond (MGM) | 6 | 37 | 10 | 1 | — |
| Affair in Trinidad (Col.) | 8 | 13 | 26 | 19 | 8 |
| Against All Flags (Univ.) | — | 4 | 16 | 21 | 2 |
| Androcles and the Lion (RKO) | — | — | 5 | 1 | — |
| Apache War Smoke (MGM) | — | 7 | 12 | 7 | 2 |
| April in Paris (WB) | 4 | 14 | 15 | 16 | 3 |
| Assignment—Paris (Col.) | — | — | 8 | 17 | 3 |
| Bad and the Beautiful, The (MGM) | 2 | 4 | 7 | 5 | — |
| Battle Zone (AA) | 1 | 5 | 7 | 2 | 1 |
| Because of You (Univ.) | 8 | 39 | 38 | 10 | 2 |
| Because You're Mine (MGM) | — | 12 | 26 | 34 | 6 |
| Beware, My Lovely (RKO) | — | 2 | 1 | 9 | 4 |
| Big Jim McLain (WB) | 4 | 33 | 53 | 20 | 4 |
| Big Sky, The (RKO) | 1 | 28 | 43 | 14 | 1 |
| Black Castle, The (Univ.) | — | 1 | 6 | 5 | 2 |
| Blackbeard, the Pirate (RKO) | — | 5 | 16 | 3 | 5 |
| Blazing Forest (Para.) | — | 2 | 15 | 19 | 1 |
| Bloodhounds of Broadway (20th-Fox) | 2 | 7 | 23 | 30 | 4 |
| Bonzo Goes to College (Univ.) | 1 | 19 | 50 | 10 | — |
| Breaking the Sound Barrier (UA) | 3 | 2 | 2 | — | 1 |
| Bwana Devil (UA) | 6 | — | — | — | — |
| *Captain Pirate (Col.) | — | — | 2 | 9 | 16 |
| Caribbean (Para.) | — | 4 | 20 | 36 | 8 |
| Carrie (Para.) | — | — | 15 | 27 | 21 |
| Cattle Town (WB) | — | 2 | 5 | 11 | 8 |
| †Cleopatra (Para.) | — | — | 1 | 4 | 1 |
| Crown, The (MGM) | 1 | 6 | 14 | 10 | — |
| Crimson Pirate (WB) | 1 | 22 | 55 | 19 | 5 |
| †Desperate Search, The (MGM) | — | — | 6 | 1 | — |
| Devil Makes Three, The (MGM) | — | — | 14 | 12 | 2 |
| Don't Bother to Knock (20th-Fox) | 1 | 9 | 35 | 25 | 2 |
| Dreamboat (20th-Fox) | 1 | 13 | 31 | 28 | 19 |
| *Duel at Silver Creek (Univ.) | 2 | 16 | 33 | 9 | 3 |
| Eight Iron Men (Col.) | 1 | 1 | 8 | 11 | 1 |
| Everything I Have Is Yours (MGM) | 1 | 16 | 53 | 23 | 4 |
| Face to Face (RKO) | — | — | — | 3 | 1 |
| Fearless Fagan (MGM) | — | 8 | 27 | 30 | 18 |
| Feudin' Fools (Mono.) | 2 | 13 | 9 | 2 | 2 |
| Flat Top (AA) | 4 | 17 | 21 | 1 | — |
| †Four Poster, The (Col.) | 2 | 2 | — | 1 | 1 |
| Golden Hawk, The (Col.) | — | 9 | 17 | 16 | 4 |
| Hangman's Knot (Col.) | 1 | 23 | 29 | 1 | 2 |
| Happy Time, The (Col.) | 4 | 1 | 3 | 10 | 7 |
| Hellgate (Lippert) | — | 4 | 13 | 11 | 3 |
| Hiawatha (AA) | — | 1 | 3 | 2 | — |
| Horizons West (Univ.) | — | 6 | 19 | 16 | 8 |
| Hour of 13, The (MGM) | — | 7 | 1 | 1 | 2 |
| Hurricane Smith (Para.) | — | 3 | 35 | 24 | 2 |
| I Don't Care Girl, The (20th-Fox) | — | 1 | 9 | 9 | 2 |
| Invasion U.S.A. (Col.) | — | 1 | 4 | 3 | — |
| Iron Mistress, The (WB) | 5 | 23 | 54 | 11 | 1 |
| *Island of Desire (UA) | — | 20 | 35 | 9 | 4 |
| It Grows on Trees (Univ.) | — | 1 | 11 | 30 | 10 |
| Ivanhoe (MGM) | 9 | 1 | — | 1 | 1 |
| Jungle, The (Lippert) | — | — | 4 | 5 | — |
| Just for You (Para.) | 10 | 24 | 32 | 9 | 2 |
| Kansas City Confidential (UA) | — | — | 7 | 4 | — |
| †Last of the Comanches (Col.) | — | 1 | 2 | 1 | — |

| | EX | AA | AV | BA | PR |
|--|----|----|----|----|----|
| Lawless Breed (Univ.) | 1 | 9 | 8 | 3 | 1 |
| *Les Miserables (20th-Fox) | — | 2 | 14 | 4 | 2 |
| *Last in Alaska (Univ.) | 2 | 24 | 48 | 14 | 5 |
| Lure of the Wilderness (20th-Fox) | 33 | 42 | 25 | 14 | 3 |
| Lusty Men (RKO) | 3 | 17 | 53 | 6 | 1 |
| Man Behind the Gun (WB) | 2 | 1 | 11 | 2 | — |
| Meet Me at the Fair (Univ.) | — | 2 | 7 | 8 | 1 |
| Merry Widow, The (MGM) | 4 | 15 | 37 | 34 | 4 |
| Million Dollar Mermaid (MGM) | 19 | 56 | 18 | — | — |
| Miracle of Fatima, The (WB) | 2 | 7 | 12 | 13 | 4 |
| Mississippi Gambler (Univ.) | 12 | 12 | — | — | — |
| Monkey Business (20th-Fox) | 2 | 40 | 32 | 15 | 6 |
| Montana Belle (RKO) | — | 8 | 21 | 11 | — |
| My Cousin Rachel (20th-Fox) | — | 1 | 5 | 3 | 3 |
| My Man and I (MGM) | — | — | 14 | 12 | 14 |
| My Pal Gus (20th-Fox) | 3 | 15 | 13 | 12 | 3 |
| My Wife's Best Friend (20th-Fox) | — | 1 | 11 | 27 | 12 |
| Naked Spur, The (MGM) | 4 | 9 | 4 | — | — |
| Niagara (20th-Fox) | 1 | 6 | 1 | — | — |
| Night Without Sleep (20th-Fox) | — | — | 1 | 9 | 8 |
| No Holds Barred (AA) | — | 4 | 6 | — | — |
| O. Henry's Full House (20th-Fox) | 1 | 6 | 20 | 24 | 3 |
| One Minute to Zero (RKO) | 10 | 62 | 20 | 9 | 2 |
| Operation Secret (WB) | — | 3 | 17 | 14 | 12 |
| Outpost in Malaya (UA) | — | 1 | 6 | 4 | 2 |
| Plymouth Adventure (MGM) | 6 | 17 | 36 | 42 | 6 |
| Pony Soldier (20th-Fox) | — | 15 | 37 | 22 | 2 |
| Prisoner of Zenda (MGM) | — | 8 | 37 | 38 | 2 |
| Quiet Man, The (Rep.) | 31 | 46 | 15 | 10 | 1 |
| Quo Vadis (MGM) | 38 | 32 | 1 | 4 | — |
| Raiders, The (Univ.) | 1 | 2 | 10 | 16 | 3 |
| Rainbow 'Round My Shoulder (Col.) | — | 4 | 19 | 9 | 4 |
| Redhead from Wyoming (Univ.) | — | — | 10 | 3 | — |
| Ride the Man Down (Rep.) | — | 4 | 4 | 8 | — |
| Road to Bali (Para.) | 30 | 26 | 8 | — | — |
| *Rose Bowl Story, The (Mono.) | 1 | 1 | 22 | 9 | 11 |
| Ruby Gentry (20th-Fox) | 9 | 16 | 4 | 3 | 1 |
| Sky Full of Moon (MGM) | — | 1 | 1 | 11 | 4 |
| Savage, The (Para.) | 7 | 7 | 26 | 14 | 2 |
| Snows of Kilimanjaro (20th-Fox) | 24 | 33 | 9 | 3 | — |
| Somebody Loves Me (Para.) | 2 | 3 | 43 | 10 | 6 |
| Something for the Birds (20th-Fox) | — | 1 | 1 | 15 | 19 |
| Son of Ali Baba (Univ.) | 1 | 9 | 22 | 13 | 8 |
| Son of Paleface (Para.) | 28 | 30 | 19 | 2 | 1 |
| Springfield Rifle (WB) | 5 | 26 | 53 | 5 | 5 |
| Stars and Stripes Forever (20th-Fox) | 15 | 46 | 21 | 1 | — |
| Steel Trap (20th-Fox) | — | 5 | 9 | 27 | 9 |
| Stooge, The (Para.) | 4 | 7 | 3 | — | — |
| Stop, You're Killing Me (WB) | — | — | 2 | 14 | 6 |
| Sudden Fear (RKO) | — | 9 | 13 | 32 | 5 |
| Thief, The (UA) | 1 | 3 | 10 | 9 | 10 |
| Thief of Venice (20th-Fox) | — | 1 | 3 | 3 | 3 |
| Thunder in the East (Para.) | — | 7 | 6 | 12 | 1 |
| Thunderbirds (Rep.) | 1 | 6 | 23 | 6 | — |
| Torpedo Alley (AA) | — | — | 3 | 1 | — |
| Toughest Man in Arizona (Rep.) | — | 6 | 6 | 6 | 2 |
| Tropic Zone (Para.) | — | 3 | 4 | 3 | 2 |
| Turning Point (Para.) | — | — | 24 | 19 | 6 |
| Untamed Frontier (Univ.) | — | 13 | 29 | 26 | 6 |
| Voodoo-Tiger (Col.) | — | 1 | 5 | 1 | — |
| Wac from Walla Walla (Rep.) | 2 | 11 | 15 | 7 | 1 |
| Way of a Gaucho (20th-Fox) | — | 4 | 34 | 30 | 11 |
| What Price Glory (20th-Fox) | — | 18 | 40 | 38 | 13 |
| Where's Charley (WB) | — | 1 | 16 | 35 | 34 |
| Willie and Joe Back at the Front (Univ.) | — | 10 | 30 | 20 | 7 |
| Women of the North Country (Rep.) | — | 1 | 30 | 12 | 3 |
| World in His Arms, The (Univ.) | 5 | 30 | 39 | 7 | 3 |
| Yankee Buccaneer (Univ.) | — | 10 | 15 | 11 | 4 |
| You for Me (MGM) | — | 1 | 9 | 23 | 11 |

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CHARLES
LAUGHTON

as he
appears

in
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